IN THIS ISSUE: **THE ORIGIN OF HANDEL'S WATER MUSIC . . . . By Wolfgang Michael**

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, APRIL 14, 1934

Price 15 Cents

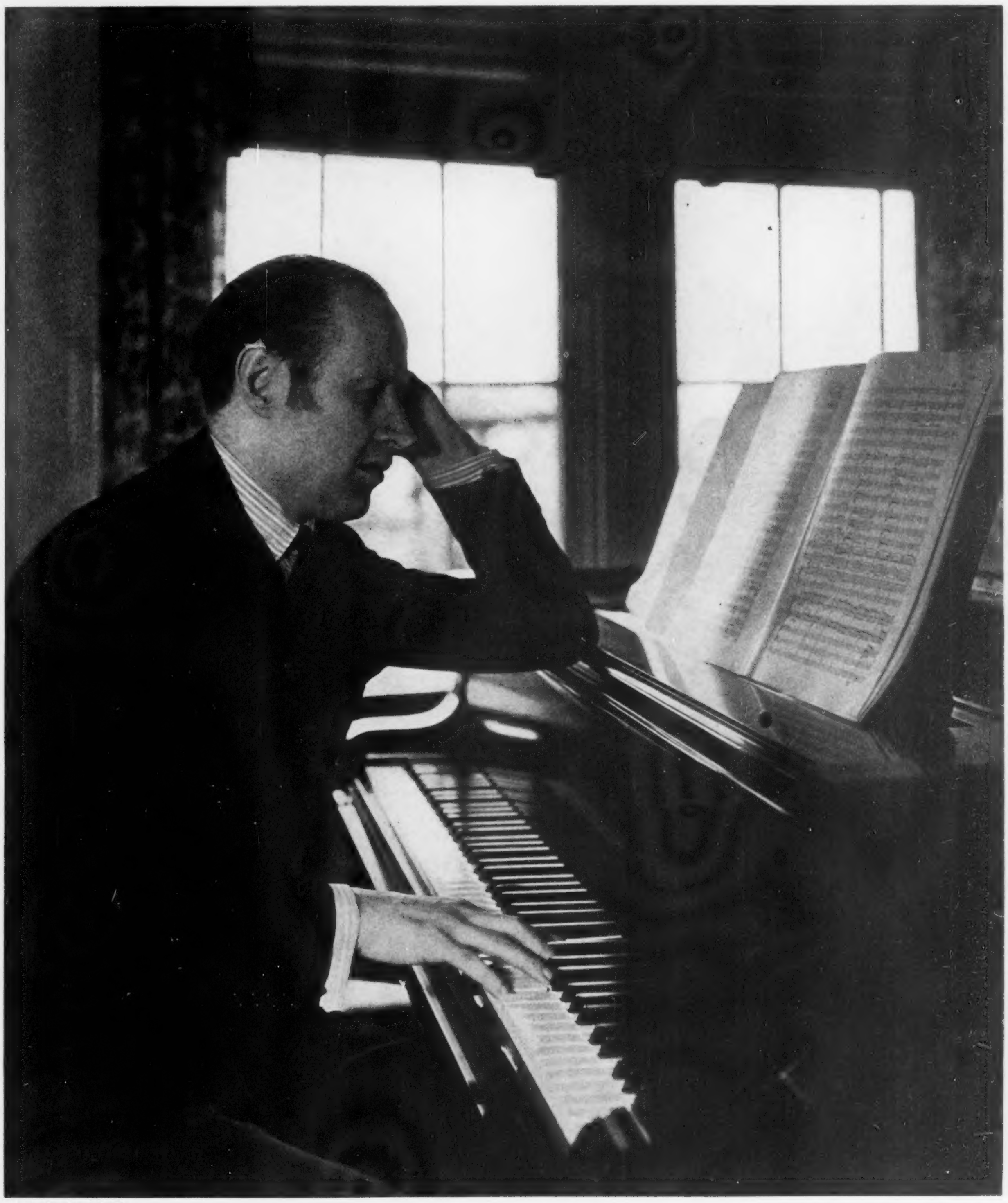


Photo by Paul Briol

EUGENE GOOSSENS

Conductor

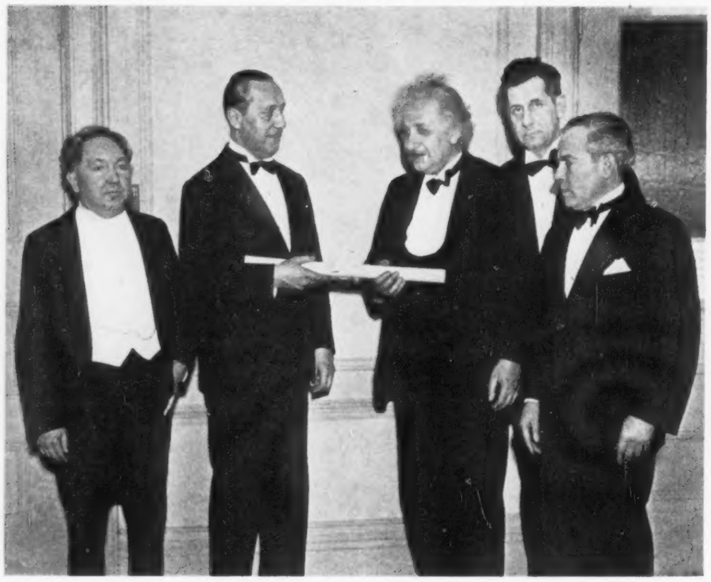
The Cincinnati Symphony Orchestra

STUDENTS OF BASLE CONSERVATORY,
Switzerland. The class in gymnastics is being rehearsed in Dvorak's Slavonic Dance.

VIRGINIA LOIS JARMAN,
ten-year-old daughter of Roy Jarman, tenor, took the title rôle in Red Riding Hood, produced by the Brooklyn Heights Repertory Players in the roof garden of the Hotel Margaret, Brooklyn, N. Y., on April 2 and 3. Virginia, whose present ambition is to be a stage dancer, takes a prominent part in plays at the private school she attends in New York.

MARIA NEMETH,
as she recently appeared in the première of Hubay's Anna Karenina in Budapest. (Photo by Vájda M. Pál.)

QUINTO MAGANINI'S
Sylvan Symphony will be performed at the Festival of American Music which is to be held at the Eastman School of Music during the week of May 1.



MUSIC WORLD PAYS TRIBUTE TO PROF. EINSTEIN.
A Scroll of Honor inscribed by more than one hundred prominent American musicians was presented to Prof. Albert Einstein at a special concert in his honor given at Carnegie Hall, New York, April 1, under the auspices of the New York Zionist Region in cooperation with the Council of Jewish Organizations for Palestine. Under the chairmanship of Leopold Godowsky, a score of eminent artists participated. An audience of more than 3,000 helped contribute a fund of $6,000 for the settlement of German Jewish children in Palestine. The photograph shows, left to right, Leopold Godowsky; Leonard Liebling, editor of the Musical Courier, who presented the Scroll to Prof. Einstein; Prof. Einstein; Carl Sherman, president of the New York Zionist Region; and Morris Margulies, secretary of the Zionist Organization of America. (Cosmo-Sileo Photo.)

ELSA HILGER,
cellist and member of the Hilger Trio, has been asked to play the Haydn cello concerto with the Emporia Symphony Orchestra at the State Teachers College of Emporia, Kans., on April 26. The Hilger Trio is to play the triple concerto of Beethoven with the University of Kansas Symphony Orchestra on May 9.

HAROLD SAMUEL,
English pianist, returns to this country in November for another concert tour and will give six Bach recitals in New York in commemoration of the composer's 250th anniversary.

ETHEL BARTLETT and RAE ROBERTSON,
English two-pianists, sailed from New York on March 29. They go almost directly to Holland for a concert tour, and after that fulfill engagements in Spain in May. One of their recent appearances in this country was for the Townsend Morning Musicales in Washington, D. C. Mrs. Roosevelt was in the audience, and gave Miss Bartlett and Mr. Robertson a personal invitation to play at the White House next winter. They return to this country early in the fall for a heavy schedule here. (Photo by Lassalle, London.)

THE BUDAPEST STRING QUARTET
sailed on March 22 after their fourth and largest American tour. The afternoon before sailing, they gave a program over WEAF. The group returns to this country next February after a long concert tour in Australia and concerts in Paris and London. While in London they are making new phonograph records. Their stay in America next season extends to April and includes New York appearances.

MARGARET OLSEN,
young American soprano, has returned from a short concert tour in Connecticut. The singer is to fulfill a return engagement in New London, Conn., during April, and is engaged as soloist at the Plattsburgh, N. Y., Festival in May.

(See Inside Back Cover for Additional News Pictures)

WM. L. CALHOUN, A.M., Mus.D.
TEACHER OF PIANO
Method grounded upon the entire development rather than some special phase of the art.
174 Nagle Avenue, New York

DE SALES SCHOOL OF SINGING
Regina A. De Sales ♀ I Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone: Danton 67.93

REINHOLD VON WARLICH
THE LIEDER SINGER AND
TEACHER OF SINGING
73 rue des Vignes, Paris XVI, France
Telephone: Auteuil 50.81

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

HENRIETTE MICHELSON
PIANIST-TEACHER
Member of Faculty Institute of Musical Art of the Juilliard School of Music
Sherman Square Studios, 160 West 73rd St., N. Y.

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

IRENE FREIMANN
CONCERT PIANIST—TEACHER
308 West 94th St., New York City
Tel.: RIverside 9-9643

ARTHUR ROSENSTEIN
Accompanying
Coaching in Opera, Lieder, Modern and Classical Vocal Art
600 W. 111th St., New York City CAth. 8-6965

JORGE C. BENITEZ
VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Telephone: TRafalgar 7-9453

MME. DELIA VALERI
Voices injured by bad use restored to their brilliancy and efficiency. Artists' cases taken care of in confidential way. Also limited number of beginners accepted.
344 West 72nd St., N. Y. SUsquehanna 7-5389.

REMO BOLOGNINI
VIOLINIST
CONCERTS—RECITALS—INSTRUCTION
Studio: 200 West 57th St., New York
Telephone: CIrcle 7-3225
Mgt.: Richard Copley, 113 W. 57th St., N. Y.

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted.
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment By Telephone—CIrcle 7-1472

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHinelander 4-4732

WINFIELD ABELL
Piano Instruction, Director of
SCHOOL FOR ADVANCEMENT IN MUSIC
Auditions Obtained by correspondence
Studios: Steinway Hall, 113 West 57th St., New York.

MRS. WM. NEIDLINGER, F.G.V.
EXPONENT OF DR. FRANK E. MILLER'S
VOCAL ART SCIENCE
225 West 99th Street, New York
Phone RIverside 9-1582

AMELIA BRADDOCK
MEZZO SOPRANO
CONCERT AND RECITAL
23 West 64th St., New York TRafalgar 7-4812

JASCHA PAVLOWSKY
BARITONE
OPERA AND CONCERT
Specializing in Club Work
1258 40th Street, Brooklyn, N. Y.

JOHN R. OATMAN
MUSICAL COURIER Correspondent
713 Couch Building, Portland, Ore.

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

MARIE MILLER
HEAD OF HARP DEPARTMENTS:
INSTITUTE OF MUSICAL ART, FINCH SCHOOL,
JUILLIARD SUMMER SCHOOL
Address
Devon Hotel, 70 West 55th St., New York City

F. W. RIESBERG, A.A.G.O.
Organist Home Baptist Church
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street - - New York City
Telephone: RHinelander 4-8623

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
227 Elwood Avenue, Newark, N. J.
Telephones: PEnnsylvania 6-2634 and HUmboldt 1429

STUART ROSS
COACH-ACCOMPANIST
Accompanist to Rosa Ponselle for Ten Years
260 West End Avenue, New York
Telephone: SUsquehanna 7-5720

EMILIO ROXAS
TEACHER of SINGING and COACH
Teacher of JAN PEERCE, Radio City Music Hall Artist
160 West 73rd St., New York City
Telephone: TRafalgar 7-3995

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

MME. CLAY-KÜZDÖ
VOICE SPECIALIST
Free Auditions—Scholarships.
Five Recent Years in Europe
21 West 95th St., New York RIverside 9-0141

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

WALTER LEARY
Baritone
Teacher of Singing
22 West 85th St., New York City
Telephone: SUsquehanna 7-0123

WM. EARL BROWN
Author of "VOCAL WISDOM"
formerly assistant to Lamperti
Studios: 57 W. 75th St., N. Y.
Telephone: SUsquehanna 7-1079

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

THE MARIA CARRERAS PIANO STUDIOS
170 East 78th Street, New York
Telephone BUtterfield 8-0311

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

MARY KEEGAN
VOCAL COACH—ACCOMPANIST—TEACHER
Radio Program Director—N. Y. Stations
853 Seventh Ave., Apt. 10 D, N. Y. COl. 5-9775

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

FRANK BIBB
TEACHER OF SINGING
160 West 73rd Street, New York
Telephone TRafalgar 7-6700

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 7-8939

MME. SCHOEN-RENÉ
365 West End Avenue
Between 77th and 78th Streets
New York

MARION LUYSTER DEVOE
Soprano—Organist
SCHOLARSHIPS IN VOICE AND PIANO
Auditions by Appointment
1425 Broadway, New York, Tel. PEnn. 6-2634
42 Rockwood Ave., Baldwin, L. I., N. Y.

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Anatol Rapoport, Reisnerstrasse 5, Vienna III.

BELGIUM
Brussels: Sidney Vantyn, 14 Place Van Meenen.

CANADA
Calgary: Frederick Fraser, 419–13th St., N. W.
Montreal: E. C. N. Lanctot, 3430 St. Famille St.
Toronto: Arleigh Watson Junor, 106 Jameson Ave., Parkdale
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakesnov, Care American Express.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

CZECHO-SLOVAKIA
Prague: Gerth-Wolgang Baruch, Podbabska, 36/15, Prague, XIX.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexandersg. 46.

GERMANY
Berlin: Frank Patterson, Lützow Platz 15, W 62.
Cologne: Dr. Else Thalheimer, Monschauer-Platz 9, Cologne-Braunsfeld.
Dresden: Elinor Janson, Robert-Kochstrasse 9, Dresden XX, 'phone: 48774.
Frankfort-on-Main: Hermann Lismann, Untermain Kai 82.
Hamburg: Edith Weiss-Mann, Isestrasse 81. 'Phone 53. 34. 57.
Leipsic: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 17 Waterloo Place, S. W. 1.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Dr. Aladar Toth, Papnovelse 10.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Constance Norman, Villa Ione, Viale Morin, Forte deo Marmi.
Rome and Milan: Raymond Hall, Strada Franco-Norero 14, San Remo.
Turin: Guido M. Gatti, via Lucio Bazzini 9.

MEXICO
Mexico City: Abel Plenn, Ave. Uruguay 3.

POLAND
Lemberg (Lwôw): Alfred Plohn, Legionow 5.
Warsaw: S. Mateusz Glinski, Kapuecynska 13.

SPAIN
Barcelona: Tomas Orts Climent, Calle de Balmes 88.
Madrid: Dr. Edgar Istel, Ayala, 144, Madrid IX.

SWEDEN
Stockholm: Herman Glimsted, Norvavägen 16.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Highland Ave.

ARIZONA
Phoenix: Elizabeth Sterling, 3403 N. 7th St.

CALIFORNIA
Berkeley: Martha Redewill, International House.
Los Angeles: Bruno David Ussher, 6122 Scenic Avenue, Hollywood.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 1525 Sherman St.

CONNECTICUT
New Haven: Elizabeth Gilbert, 100 Howe St.

DISTRICT OF COLUMBIA
Washington: George Sklar, 1819 G St., N. W.

FLORIDA
Miami: Annie Ford Wight, Miami Conservatory.

GEORGIA
Atlanta: Mrs. Waldo Oettinger, 579 Peachtree St.

INDIANA
Indianapolis: Herschell C. Gregory, 715 North Meridian Street, Lebanon, Ind.
Terre Haute: M. P. Debney, 429 North Fifth Street.

IOWA
Des Moines. Mrs. Herbert W. Hahn, 3516 Crocker St.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Emanuel Daniel, 22 Commerce St.

MASSACHUSETTS
Boston: Moses Smith, 26 Museum Road.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Ruth Brotman, 2713 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 221 Pearl St.
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Newark: Milton Sanderson-Wein, 489 Jelliff Ave.
Trenton: Frank L. Gardiner, 837 Revere Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Thomas Gorton, 20 Rundel Park.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Akron: Katherine S. Lobach, 145 Melbourne Ave.
Cincinnati: Marie Dickoré, 50 Glenwood Ave.
Cleveland: Rosa H. Widder, 2741 Hampshire Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.
Toledo: Florence Jackson, Toledo Times

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: John R. Oatman, 713 Couch Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 1808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 8 Hamilton St.

TEXAS
El Paso: Florenc Watkins, 3001 Silver Street.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

UTAH
Salt Lake City: Fred L. W. Bennett, 319 Quince Street.

VIRGINIA
Richmond: John George Harris, 703 Mutual Bldg.

WASHINGTON
Seattle: John Hopper, 710 E. Roy St.

WISCONSIN
Milwaukee: Justin McCarthy, 1227 No. Cass St.

**See first editorial page for list of other representatives.*

VOL. VCIII—No. 15
WHOLE NO. 2818

Published weekly by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Price 15 cents. Yearly Subscription $5.00—Europe $6.25—Canada $8.50.

FIFTY-FIFTH YEAR

MEET GENIUS!

Strauss, Walter, Dupre. A Tour of Europe under expert leadership includes festivals, musical events. 50 days, $825. University Tours, "P".

COOK'S *THOS. COOK & SON WAGONS-LITS INC.*

587 Fifth Ave., New York and branches

NEVADA
VAN DER VEER
CONTRALTO
Vocal Studio: 160 West 73rd St., New York City
Personal Representative Mrs. Anita Davis-Chase
234 Boylston St., Boston, Mass.

ELSE HARTHAN ARENDT
SOPRANO
Management: Maude N. Rea
243 So. Wabash Avenue, Chicago

JOHN CAMPON
TEACHER OF SINGING
No pupil accepted unless definite vocal progress can be assured.
156 West 72nd St., N. Y. C. SUsquehanna 7-0197

SAMUEL **MARGOLIS** VOICE CULTURE
1425 Broadway, Suite 38, New York City

Florence Wessell
VOCAL STUDIO
50 East 77th St., New York City BUtterfield 8-4381

The AUER VIOLIN SCHOOL, Inc.
VLADIMIR GRAFFMAN, Director
226 West 97th Street, New York, N. Y.

ELSA LEON
VOICE BUILDER AND COACH
CONTRALTO Opera—Concert—Oratorio
301 Carnegie Hall, N. Y. CIrcle 7-6238

WALTER HENRY HALL
Professor Emeritus of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

ROSE **RICCIARDI**
SOPRANO CONCERTS AND RECITALS
39 Vreeland Ave., Clifton, N. J.
Tel. COlumbus 5-1245 or Lambert 3-6339-W

MAX JACOBS
VIOLINIST-CONDUCTOR
410 W. 24th St., New York City

MAUD **KEY SHELTON**
SOPRANO
825 Orchestra Hall Bldg., Chicago, Ill.

LEONARD RUDKO
VOICE CULTURE—COACHING
Studio: 2231 Broadway (at 80th St.) N. Y.
Telephone ENdicott 2-8817

A. VERNE **WESTLAKE** MODERN TECHNIC SPECIALIST
Fortnightly Musicales. Improvisation.
Teachers Course. Graduation Certificate.
803 Steinway Hall, N. Y. Tel PLaza 3-8582

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Address: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
STEELE—CLOVIS
SOPRANO *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

SOPHIA **DELZA** CONCERT DANCER
With Unusual Repertoire
7 W. 16th St., N. Y.

ELSA **HOTTINGER**
Leading Contralto
San Carlo Opera Company

ALMA
PETERSON

GEORGE ANSON
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill.

HARRIET CASE
THE ART OF SINGING
1625 Kimball Building, Chicago, Ill.
Harrison 4868—Drexel 5890

ALMA **WITEK** VIOLINIST
Concerts & Recitals
INSTRUCTION
Faculty member, Academy of Allied Arts.
Tel. SChuyler 4-1216 349 W. 86th St., N. Y.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

RUTH RAY
Violinist
509 So. Wabash Ave. Chicago
Tel. Harrison 5930

HORTENSE DRUMMOND
CONTRALTO
CHICAGO GRAND OPERA CO.
825 Orchestra Bldg, Chicago, Ill.

DOROTHY HERMAN
LYRIC SOPRANO—Opera, Concerts
825 Orchestra Bldg. Chicago, Ill.

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 809 Steinway Bldg., 113 W. 57th St., N. Y.
Address: 144 E. 150th St., N. Y. Tel. MOtt Haven 9-0363

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City CIrcle 7-0951

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CAROLINE THOMAS
VIOLINIST
[illegible] Management GEORGE LEYDEN COLLEDGE [illegible] NEW YORK, N.Y.

MARGARET ROBERTS
SOPRANO
Address: 1417 Steinway Hall, New York City

GEORGES
MIQUELLE
Cellist
Orchestra Hall Detroit, Mich.

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

JOHN **McCORMACK** EDWIN SCHNEIDER Accompanist
Direction D. F. McSWEENEY
113 West 57th Street New York
Steinway Piano Used

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

OLIVE **BOND** Coloratura Soprano
Teatro Lirico, Milan, Italy
35 East 64th St., N. Y. C.
Tel. REgent 4-2852

MADELENA **PALTENGI**
LYRIC SOPRANO
Songs of Latin America, France and Russia, in native costume
Athenaeum Concert Mgt., 113 W. 57th St., N. Y. C.

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
28 E. 70th St., N. Y. Tel. RHinelander 4-1750

FREDERIC DIXON
American Concert Pianist
Studio, 66 Fifth Avenue, New York City

LUCINDA MUNROE
Lyric Soprano
Exclusive Management: JESSIE B. HALL
Suite 610 Fine Arts Bldg., Chicago

OTTO WATRIN
— VOICE —
Teacher of ELISABETH RETHBERG
421 Fine Arts Bldg., Chicago Tel. Buck 5285

ALFRED BOYCE
Teacher of Singing
128 W. 59th St., New York—Tel. CIrcle 7-7290
Conductor Apollo Club, Brooklyn; Amphion Glee Club, Hackensack, N. J.; Morning Musical Club, Nyack, N. Y.

LUCILLE LORELL
Mezzo-Soprano
SAN CARLO OPERA COMPANY
Address: 825 Orchestra Building, Chicago, Ill.

FREDERICK **SCHLIEDER**
CREATIVE MUSIC EDUCATION
Studio: 27 W. 72nd St., N. Y. TRaf. 7-4200

OTTO LUENING
COMPOSER—CONDUCTOR
2½ years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

NICOLAS
GARAGUSI SOLO VIOLINIST
RADIO STATION WINS
Address 114 E. 58th St., N. Y. C.

ETTA **HAMILTON MORRIS**
President New York Federation of Music Clubs
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6935

MARGUERITE **POTTER**
Contralto—Teacher of Voice
Scholarships—Auditions Wednesdays
Apply Secretary, 817 Steinway Hall, New York

LILIAS **MACKINNON** PIANIST
AMERICAN TOUR: JAN.-MAY 1934—LECTURE RECITALS
Management: Miss Margaret Shover,
354 Arguello Blvd., San Francisco, Calif.

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
Metropolitan Opera House Studio, 1425 Broadway, New York
Phone: PEnnsylvania 6-2634

PAULINE PIERCE
MEZZO-SOPRANO—Winner of the MacDowell Club Young Artists Contest for Singers
45 Prospect Place New York, N. Y.

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training.
Catalog describing all courses from Secretary
Carnegie Hall, New York City

ADOLPH PICK
VIOLIN PEDAGOGUE—CONDUCTOR
1405 Rascher Avenue, Chicago, Ill.
Phone: Long Beach 2016

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE
APPRECIATION
230 West 59th St. Tel. Circle 7-5329

ISADORE L. BUCHHALTER
PIANO TEACHER
Fine Arts Building Chicago, Ill.

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchese, Emily Day, Nancy McCord
Hallie Stiles, Claire Alcee, etc.
145 West 80th St., New York
Phone SUsquehanna 7-7763

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

Edith Bideau Normelli
SOPRANO—Concert, Oratorio
Director of Music: Seabury-Western Theological Seminary (Episcopal)
Private Voice Studio: 1718 Sherman Ave., Evanston, Ill.

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 160 W. 73rd St., New York City
Tel. TRafalgar 7-6701 and ENdicott 2-0748

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin — CAESAR, Cello — CARL, Piano
Address c/o Musical Courier, Steinway Bldg, N. Y.

MRS. GUY BUSH
Composer—Lecture-Recitals
158 South Serrano Ave. Los Angeles, Calif.

P M B
Play Myself Book (Number I)
A music reader with New and Vital Material for Note-playing
Musical, Fascinating, Creative. Price, 75 cents
Order from your local dealer, or direct from
EFFA ELLIS PERFIELD
103 East 86th St. New York City

UNIVERSITY OF LOUISVILLE
School of Music
JACQUES JOLAS, *Dean*
Faculty of Distinction—All Branches of Music—Degrees
For information address E. J. Wotawa, Executive Sec'y,
720 South Brook Street Louisville, Kentucky

MU PHI EPSILON
National Honorary Musical Sorority
National President: DOROTHY PATON, 1911 Austin Ave., Ann Arbor, Mich.
NATIONAL CLUB HOUSE AND HEADQUARTERS
333 Central Park W. Apt. 33, New York
Telephone RIverside 9-9332
Home Environment for Music Students
EDNA M. WERDEHOFF, Mgr.

UNIVERSITY OF MIAMI CONSERVATORY
BERTHA FOSTER, Director Miami, Florida
Write for catalog

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
120 Claremont Avenue New York City
Ernest Hutcheson, Dean Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Music Education.
Catalog sent on request

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college.
John Finley Williamson, *President* Princeton, N. J.

LAWRENCE COLLEGE
CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Summer Master Session
June 20—August 1
High School Training Period
June 20—July 11

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

OBERLIN CONSERVATORY of MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

Vol. CVIII, No. 15
Whole No. 2818

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
April 14, 1934

Copyright, 1934, by The Musical Courier Co., Inc.

London's Music Colored Sadly By Elgar Memorial Programs

Dream of Gerontius with 1,200 Participants—All Orchestras Include Elgar Works—Monteux Visits London—Thibaud and Heifetz Play—Wozzeck Has Concert and Broadcast Première—American Modernists on English Air—A Plethora of Pianists—Bach's Passions for Holy Week

By CÉSAR SAERCHINGER

LONDON.—Mourning for Sir Edward Elgar has to a considerable extent colored sombrely the musical offerings of the past two weeks. Every orchestra in London, every choir, almost every organization of any kind, professional and amateur, has included at least one of the composer's works *in memoriam.*

The biggest and most "official" demonstration was a concert at the huge Albert Hall, in which the Royal Choral Society, 1,000 strong, both the B. B. C. Symphony and London Philharmonic orchestras, and a fine complement of soloists participated in a monumental performance of The Dream of Gerontius. This performance was intended to be impressive and fulfilled its intention; but it had both the advantages and disadvantages of a mass performance in an oversized hall. Dr. Adrian Boult conducted the tremendous army of musicians, Steuart Wilson sang the title part, Astra Desmond and Roy Henderson were the other soloists.

Sir Landon Ronald, a close friend of the composer, conducted the slow movement of Elgar's second symphony, which is a funeral march, also the National Anthem in Elgar's festival arrangement, and for this part of the program Elgar's lifelong friend, W. H. Reed, former concertmaster of the London Symphony Orchestra, led the combined first violins at his accustomed place.

BUSCH PLAYS ELGAR CONCERTO

At the B. B. C. Orchestra's own concert ten days earlier Sir Henry Wood, recently returned from his American trip, gave us Elgar's violin concerto with Adolf Busch as soloist. English critics often complain that English music is not played more abroad, and by foreign artists. But when a great violinist like Busch does play Elgar he gets little thanks for it. The "elusive side" of Elgar escapes him; the "æsthetic value" of the music eludes him; only to affection and sympathy will it yield its secrets, and so on. In fact, it seems as though Elgar's music is understood only by a process of "laying on of hands." If that were true, its future would be dubious indeed. As for this impious listener, the Elgar concerto has never sounded so much like real music before. It had unity and, thanks to a slight speeding-up of tempi, it "held together," did not seem too long.

The London Symphony under Sir Hamilton Harty, did its mite by including two of Elgar's best orchestral works at its latest concert, namely, the Introduction and Allegro for strings and the Enigma Variations. Its strings are the London Symphony's pride, so the first of these works became particularly impressive. Sir Hamilton, a great Berliozian, opened the concert with Berlioz' Funeral March (written for the closing scene of Hamlet), during which the audience stood. The Times critic, in commenting on this, rather self-consciously asks: "Would any other country than this (England) honor its native master by playing the works of a foreigner?" The answer is "Yes." But nobody would see anything incongruous in it.

KATHERINE GOODSON IN DELIUS CONCERTO

Aside from Elgar the two British composers who have come in for recent hearings are Delius and Bax. Sir Thomas Beecham never misses an opportunity of playing Delius, and this time (at the last of the Philharmonic's Sunday concerts) he had the brilliant collaboration of Katharine Goodson in his favorite composer's piano concerto. Though thirty years old, this rather frankly rhetorical work is still effective and Miss Goodson earned an ovation with her excellent performance of it. As for Bax, Sir Henry Wood did his first symphony; at the Philharmonic Society's chamber concert a first-rate ensemble of strings (Brosa Quartet) and wind performed his nonet, and at the same concert was heard his Elegy for English horn, harp and strings.

MONTEUX, THIBAUD AND HEIFETZ

Pierre Monteux (less known here than he should be) conducted the Royal Philharmonic Society's concert last week, confining himself to French music, from Berlioz to Ravel. Rarely have we heard a more beautiful performance of Debussy's two nocturnes, Nuages and Fêtes, and supported by Monteux, Jacques Thibaud was able to give his characteristically best in Lalo's Symphonie Espag-

(*Continued on page* 24)

Munich Wagner-Mozart Festival Events

Schedule of Productions and Singers Announced for Series Opening July 9

MUNICH.—The Wagner-Mozart festival is scheduled to begin on July 9, two weeks earlier than in past years, and lasts until August 20. It will include two complete cycles of the Ring, Tristan and Isolde, Meistersinger, Lohengrin and Parsifal. The Mozart cycle comprises several performances each of Figaro, Don Giovanni, Magic Flute, Cosi fan Tutte and Abduction from the Seraglio.

The roster of singers includes the names of Henny Trundt, Elisabeth Feuge, Felicie Mihacsek, Hildegard Ranczak, Luise Willer, Julius Patzak, Rudolf Gerloch, Wilhelm Rode, Hans Hermann Nissen, Georg Hann, Heinrich Rehkemper, Ludwig Weber and Paul Bender. Among the guest artists are Maria Olszewska, Elisabeth Schumann and H. Völker. Two new singers are also scheduled to appear during the festival performances. They are Cäcilie Reich (Bremen) and Maria Raiming (Darmstadt), both of whom are to become permanent members of the Munich opera ensemble.

The guest conductor will be Paul Schmitz, Leipsic opera director, who ranks among the leading German opera conductors of today.

Das Rheingold is receiving an entirely new scenic equipment, which is said to be the last word in modern stagecraft. A. N.

Naples Hails Eidé Noréna

NAPLES.—Eidé Noréna scored a tremendous success as Mimi in La Boheme with the San Carlo Opera. She will sing the rôle here twice more. I. S.

Metropolitan Opera Offers Brilliant Series in Boston

First Visit of Company to Hub City Since the War Brings Enthusiastic Response—Nine Works Sung—Newcomers Presented—Koussevitzky Gives Concerto by Piston

By MOSES SMITH

BOSTON.—The Metropolitan Opera Association revisited this city for the first time since the Great War, opening an extraordinarily successful one-week engagement with Verdi's Aida on April 2, at the Boston Opera House. This engagement was unique among major operatic attractions here in that, for the first time in many a year, the financial guarantors here will actually receive a profit from the performances.

The response of the public, indeed, belied any suggestion of musical hard times. Several of the performances were sold out from pit to roof; for others only straggling box seats were available; while only in the case of Tannhäuser and Pélléas did the audiences fail to approach capacity. These two operas, as it happens, were played at the two matinees—always more difficult to sell here than evenings.

Artistically, of course, the engagement was of the first importance to opera-starved Boston. It might be stretching the facts to suggest that the performances and the response on the part of the audiences had quite the *élan* that prevails at the Metropolitan Opera House in New York City. For various reasons the company had been slightly pruned for Boston in certain respects. For example, the orchestra was smaller—probably because it would have been a difficult task to accommodate the large Metropolitan orchestra in the orchestral pit of the Boston Opera House.

On the whole, however, the performances were first-rate, of the standard familiar to those who frequent the ancient brownstone temple at Broadway and Thirty-ninth Street. Bostonians heard an operatic orchestra thoroughly routined; a chorus better than has sung here in opera for many years; beautiful voices among the principals, some of whom had previously been heard here only in concert, while others were making their first appearance; and renewed acquaintance with several artists who used to come here with the Chicago Civic Opera Company. Mme. Rosina Galli's ballet, with Rita de Leporte as principal, was received at its several appearances with the heartiest enthusiasm.

A brief summary of the details of the various productions follows:

AIDA, APRIL 2

Popular and critical approval was heaped unsparingly on the Aida, Elisabeth Rethberg, who was making her first Boston operatic appearance, which she did with amazing finesse, and the Amneris, Maria Olszewska, who had sung German opera (as well as a presentation of Carmen) with the Chicago Civic Opera Company. Giovanni Martinelli sang the heroic Radames superbly, and Louis d'Angelo the King. Armando Borgioli was Amonasro, while Ezio Pinza was the High Priest. Tullio Serafin conducted a version that was well routined.

MANON, APRIL 3

Lucrezia Bori delighted and charmed an enthusiastic audience by her singing and acting in the rôle of Manon Lescaut. Richard Crooks, making his Boston operatic début as Des Grieux, was similarly happy, and was cheered and applauded. Others in the able cast were Giuseppe de Luca as the elder Lescaut, and Leon Rothier as the Comte Des Grieux. Louis Hasselmans conducted a spirited performance. The excellent singing of the chorus and the competence of the *mise-en-scene* were a tribute, respectively, to Giulio Setti and Armando Agnini.

(*Continued on page* 14)

Novelties Scheduled for Colon Opera

Respighi to Conduct His La Fiamma—Strauss' Arabella Among Premières—Restorations of Wagner, Verdi, Smetana and Dukas Works and New Native Opus Promised

By JORGE M. WHITE

BUENOS AIRES.—In spite of financial difficulties the approaching winter opera season, which opens on May 22, promises to be of much interest. There is no doubt that the Colon's auditorium again will hold the brilliant audiences of former years.

The list of restorations announced for presentation includes the Ariane et Barbe Bleu of Paul Dukas, Verdi's Falstaff (with Salvatore Baccaloni as the protagonist), Smetana's Bartered Bride and Wagner's Der Fliegende Holländer. Among the novelties are Strauss' Arabella and Respighi's La Fiamma, the latter under the composer's baton. Gluck's Alceste and Mozart's Cosi Fan Tutte are also to be offered for the first time to Argentine audiences, as well as a national work, La Leyenda del Urutau (G. Gilardi). Other operas scheduled are Manon Lescaut (Puccini), with Claudia Muzio in the title rôle; Traviata, Catalani's Loreley, Lucia, Sonnambula, Barber of Seville, L'Elisir d'Amore and Die Walküre. Hector Panizza, Fritz Busch, Ottorino Respighi and Franco Paoloantonio are the conductors.

LARGE ROSTER OF SINGERS

Among the singers engaged are many newcomers brought over from Europe by the general director, Athos Palma: Marcelle Bunlet, Ella de Nemethy, Margaret Teschemacher and Lucy Ritter, sopranos; Nadia Kowaceva and Camila Kallab, mezzo-sopranos; Koloman Von Pataky, Gotthelf Pistor, Willy Worle and Hans Fleischer, tenors; and Carlo Tagliabue, baritone.

The stage director, Lothar Wallerstein, is also new to Buenos Aires.

The roster further includes the names of Claudia Muzio, Lily Pons, Isabel Marengo, Editha Fleischer, Angelica Cravchenko, Karin Branzell, Tito Schipa, Pedro Mirassou, Victor Damiani, Walter Grossman, Stephan Ballarini, Alexander Kipnis, Salvatore Baccaloni, Helmuth Schwebs, Giacomo Vaghi and Felipe Romito.

The renovation of the theatre's scenery continues under the direction of Hector Basaldua. For this purpose, several stage-settings have been brought over from European opera houses for the season, among them being one from the Paris Opéra, which has lent its *maquettes* for the performance of Alceste.

Interest Lags in Spring Days Of Vienna Concert Season

Relapse After Temporary Activity Following Repeal of Martial Law—Poor Attendance and Lack of Enthusiasm—Tcherepnin Opera Fails to Draw Applause—Some Viennese Novelties—Two American Artists Appear

By ANATOL RAPOPORT

VIENNA.—The collapse of Vienna's musical season under the very first onslaught of spring seems to be definite. With the warm weather (a powerful anti-musical factor in excursion-loving Vienna) is allied the general spiritual depression which stains the memory of the fateful February events. The flare of renewed activity, which followed the repeal of the martial law and the reëstablishment of normal life, proved to be short-lived. It was merely a making-up for the lost time. The slump that followed was sudden and complete. It is all the more lamentable since there are still many concerts taking place and many scheduled for the near future. There is even a fair attendance at the more interesting ones, but a complete lack of enthusiasm or even interest is painfully evident. It should not be long before the concerts themselves vanish.

TCHEREPNIN'S OL-OL HAS VIENNA PREMIÈRE

Typical in its effect upon the good-will of the public to come and listen to music was the inadequate scenic production of Tcherepnin's opera Ol-Ol (for the first time in Vienna) in the Konzerthaus. It was sponsored by the Austrian Studio for Musical and Dramatic Productions, a worthy organization, progressive and helpful to youthful talents but not particular in its choice of matter.

This work of the young Russian composer has been the subject of discussion in the pages of the Musical Courier. Its relative lack of inspiration, dramatic highlights, musical worth, originality, and any striking contents whatsoever, except the aping of the Moussorgsky idiom, and especially its book, which is anything but an opera libretto (see the perfectly serious discussion about picnic refreshments in the first act), make it, of course, difficult to produce successfully. But

(*Continued on page* 24)

Chicago Orchestra's Next Winter Assured

(*Special Telegram to the Musical Courier*)

CHICAGO.—The Chicago Symphony Orchestra has secured $58,000 of the $70,000 needed to guarantee the continuance of the organization. The prospects for gaining the balance are reported to be so good that it has been officially announced that the orchestra is to continue its activities in 1934-35. The season includes twenty-eight Thursday evening and Friday afternoon concerts. There will also be a series of twelve Tuesday afternoon events, in addition to popular concerts on Saturday nights and several children's programs. Frederick Stock is again to be the conductor, and Eric DeLamarter assistant director. R. D.

THE ORIGIN OF HANDEL'S WATER MUSIC

By WOLFGANG MICHAEL

PROFESSOR AT FREIBURG UNIVERSITY

Report of the Brandenburg Ambassador, Friedrich Bonet, of July 19/30, 1717 (Private Archives. Berlin)

IL y a quelques semaines que le roi témoigna au Baron de Kilmanseck le désir qu'il aurait d'avoir un concert de musique sur la rivière, par souscription, comme ont été les mascarades cet hiver, ou le roi s'est rendu assidument chaque fois. Ce baron s'adressa pour cela à Heidecker, Suisse de nation, mais le plus intelligent agent que la noblesse ait pour ses plaisirs. Celui-ci répondit que quelque envie qu 'il eût de complaire à S. M. il devait réserver les souscriptions pour les grands coups, savoir pour ces mascarades, dont chacun lui vaut, tous fraix faits, 3/400 guinees. M. de Kilmanseck voyant S. M. chagrinée de ces difficultés, se charge a de lui donner ce concert sur la rivière à ses dépens. Et là-dessus ayant donné tous les ordres nécessaires—cette fête eut lieu avant hier. Le roi se rendit vers les 8 heures du soir dans sa barge, où furent admisés la Duchesse de Bolton, la Comtesse de Goldolphin, Madame de Kilmanseck, Madame Were, et le Comte d'Orkney, le gentilhomme de sa chambre de lit qui était de garde. A côté de la barge du roi, était celle de musiciens, au nombre de 50 qui jouèrent de toute sorte d'instruments, savoir des trompetes, des cors de chasse, des haut bois, des bassons, des flutes allemandes, des flutes françaises à bec, des violons et des basses, mais sans voix. Ce concert avait été composé exprès par le fameux Handel, natif de Halle, et premier compositeur de la musique du roi. Elle fut si fort approvée par S. M. qu' il la fit répéter par trois fois, quoiqu' elle durât une heure (à) chaque reprise, savoir deux fois avant et une fois après le souper. La soirée était à souhait pour cette fête, le nombre des barges et surtout celui des bateaux remplis du monde qui voulurent y participer était sans nombre. Afin de rendre cette fête plus accomplie, Madame de Kilmanseck sut ménager un souper délicat dans la maison de plaisance du Comte de Ranelagh à Chelsea sur la rivière, ou le roi se rendit une heure après minuit, il en sortit à trois, et sur les quatre heures et demie du matin S. M. fut de retour a St. James. Ce concert a coûté £150 au Baron de Kilmanseck pour les musiciens seul. Mais ni le prince ni la princesse n'ont eu aucune part a cette fête.

THERE has recently been a revival of interest in Handel's Water Music, notably in England where it was first performed. The notes which usually accompany the program and normally add to its value are in the case of this famous composition invariably inaccurate and misleading, as will be seen from the following version, obtained from a newly discovered document.

A strange obscurity shrouds the history of Handel's renowned but seldom performed Water Music. In all biographies of Handel since the eighteenth century the assertion recurs, based on very slight foundations, that the origin of this work marks an important epoch in the life of the master, i. e., the reconciliation with King George I and the subsequent attachment of the great composer to the Crown, which was maintained during two reigns until his death.

Nor is the form in which the Water Music has been handed down to posterity without fault. According to the information given by Chrysander, neither the autograph nor a reliable copy of it seems to have been preserved. The editor of the work (Complete German Edition, Vol. 47, 1886), was therefore unable to piece together the orchestration without the aid of surmises, and whether these are quite convincing must be left to the opinion of the musical experts.

Through the discovery of the document which is reproduced in a box on this page, the darkness suddenly seems to be lifted, the history of the music's origin explained, the date ascertained and a reliable guidance for the orchestration assured as well. The information, so unexpectedly appearing with its unprejudiced statements, is to be found at a spot where nobody would have searched for it, i. e., in the series of embassy reports of the Prussian Resident, Friedrich Bonet, in London which (as yet unpublished) are preserved in the Geheimes Staatsarchiv in Berlin.

A Discredited Legend

Let us first call to mind the story prevalent till now of the origin of the Water Music.

John Mainwaring, who is generally taken to be the author of the first biography of Handel (which appeared anonymously in 1760) put a touching little tale into circulation, which since then has found its way into all Handel literature and which with further embellishments has persisted until the present day. Handel, so the story runs in that old biography, since the death of his benefactress Queen Anne and the accession of the new ruler George I, is not allowed to approach the King, for he has angered him doubly, first because he stayed away from the Court of Hannover for nearly two years and further because in composing the Utrecht Te Deum he helped to glorify the Peace Treaty which was anathema to the Elector, the present King. Then he succeeds, or rather his friends succeed, through a friendly little intrigue in winning the composer back to the lost favor of the ruler. The King is persuaded by an old well-wisher of Handel's—Baron Kielmannsegge—to make an evening's water excursion on the Thames. The composer with a troupe of musicians finds himself in a barge next to the one in which the King and his company have taken their places. The Water Music, composed for this occasion, is then performed. The King is charmed and wants to know who is the composer. Thereupon Baron Kielmannsegge leads the delinquent before the King's eyes and he is recommended to his mercy as a man aware of his offense but one who in future will not be found lacking in gratitude and obedience. George I accepts the little assault in good humor, gives the composer his patronage once more and doubles the pension of £200, which the late Queen had allowed Handel.

None of this story—which appeared in print some forty years after the event and is thereafter repeated in every biography and is even portrayed in picture (see Volbach-Handel, page 44)—is true except for the fact that the Water Music was actually composed by Handel for a Thames excursion of George I.

The True Circumstances

In actual fact the incident did not take place in 1715—as one felt bound to relate according to the tale of the old biographers—but, as we now know for certain, on July 17-28, 1717; and further the Report of the Prussian Resident from whom we have the exact dates gives an entirely different account of events. We learn that the excursion itself was arranged by the King. George I expresses the wish to have on the Thames an entertainment with music. He suggests a subscription, as Heidegger, the Swiss, was in the habit of organizing for the masquerades in the Haymarket. Heidegger refuses, as the business does not seem to him profitable enough, and Kielmannsegge, in order not to disappoint the King, personally bears the cost of the floating orchestra, consisting of fifty musicians well equipped with all types of instruments.

"This concert," so reports Bonet, "was composed solely for this occasion by the famous Handel, native of Halle, the first composer of the King. It was received so appreciatively by His Majesty that by his order it had to be repeated three times, although each repetition lasted one hour, i. e., twice before and once after supper."

Of a scene of reconciliation not a word is mentioned. On the contrary, if not actually stated, the opposite is suggested, in so far as Handel is termed the first composer of the King (*premier compositeur de la musique du roi*), which he therefore evidently was even before this concert on the Thames. But in other respects the supposed reconciliation scene with the King seems all the more improbable, as I am not prepared to believe in his disgrace with the King. Handel before his departure from Hannover had obtained leave of absence quite formally. By so doing, the condition that he should return within a reasonable time merely served to keep open his post against his return to the Hannoverian Court. Still less seriously must one take the assertion not even mentioned in the old biography, that the Utrecht Te Deum had brought upon him the King's wrath. George I may have been annoyed by the politicians who concluded the peace, but hardly by the composer who glorified it musically. Otherwise he ought not, for instance, to have regarded the painter Kneller with favor, for Kneller had not only painted Queen Anne as well as her Ministers Oxford and Bolingbroke, the originators of the Peace of Utrecht, but had before that repeatedly painted the Catholic James II. There is really a certain analogy to be found. In his attitude towards artists he held steadfastly to the example of his predecessor. He distributed honors and pensions where Queen Anne had done it.

Quarrel Story Scouted

There can therefore be no question of a quarrel between Handel and George I at the beginning of the King's reign. The supposed disgrace (in itself improbable) seems quite impossible of acceptance, assuming that it had come to an end by the first performance of the Water Music which was as late as July 17-28, 1717. Of the fact that Handel was not in the disfavor of the King in the first three years, i. e., 1714-1717 we even have positive proof. And again the reports of our Prussian Resident come to our aid. We may therefrom take the fact that the King frequently attended performances of Handel's operas in the first years of his reign.

The detailed account of the life at Court, which the Prussian Resident sent to Berlin in January, 1715, depicts the King every evening unobtrusively visiting the Opera, a play or an evening party with ladies. On December 7-18, 1714, he certainly was at the Opera. But during these very weeks Handel's Rinaldo was being performed there. In 1715 the new opera Amadigi was performed. Both operas were frequently performed in 1715 and 1716. On July 12, 1716, the run of performances came to an end with Amadigi. The King about this time travelled to Hannover, and again Bonet's comprehensive report tells how George has spent many recent evenings at the Opera. He was wont to be carried there incognito in a hired sedan chair, and to take his seat in a private box—reason enough that the newspapers did not mention anything about it.

Consequently we must certainly picture to ourselves George I in the first years of his reign as a frequent visitor to Handel's operas. Let us merely mention in addition that Handel in the summer of 1716 (i. e., in the year before the composition of the Water Music) accompanied the King on the journey mentioned to Hannover. We therefore recognize, with all these facts before us, that the story of the disgrace has no more relevance to the origin of the Water Music than has the story of the reconciliation.

Here our proof ends. The legend fails, the truth remains. The piquancy vanishes, the beauty of the work is everlasting.

[EDITOR'S NOTE.—*The foregoing essay was originally published in the Zeitschrift für Musikgeschichte, August-September,* 1922. *The translation has been made by Leonard and Helen Hyman. The notes of the German edition are omitted.*]

TAKE A LESSON ON THE RADIO

By N. D. DUNLEA

THE radio is not a substitute for a teacher. But the earnest student will find it a useful device for checking up on many phases of music—just as the amateur vocalist now finds the making of phonograph records useful in some cases to reveal peculiarities of diction or tone. Neither mechanical agency of course was intended as a measuring device for students but the thoughtful may learn even from what is merely intended as entertainment. The words of Tosti's song Good-bye which include "Listen and learn" is a hint for the student who will use the radio as an adjunct to other study.

"All is not gold that glitters," and by the same token, all musical performances heard on the radio are not virtuosity. But the student soon learns to distinguish the gold in a fine instrument and the genuinely musical presentation of good compositions, from the dross.

Following a composition performed "on the air" is especially instructive for the student who is working on it. "Following it" may consist of holding the music in the hands and noting every interpretation of tone, time and phrasing. Or the student may attempt to sing or play together with the radio performer. If the number is being played on the piano, the student's own piano needs as a rule to be tuned to concert pitch. This is invariably true if a piano concerto for piano and orchestra is being followed or a piano arrangement being played with a symphony orchestra on the radio. There is, however, a great thrill in being able to swing into the rhythm and tone of a first-class orchestral performance where the piano is tuned to harmonize.

Following a vocal composition is even more instructive, as the student can use his own voice and readily learn deficiencies in breath control and range. Nearly every singer has a register in which the tones are superior to another register, so the student should not be discouraged to find his or her lower or upper registers inferior to a radio performer. This serves to inform him where he needs the most work. The best trained voice has a register, most will agree, that has been developed into a uniformly beautiful scale. But natural talent is displayed by many singers, for certain notes in the scale.

Songs That Fit the Personality

This leads us to another useful observation for the student. What type of song does a certain radio artist usually sing? Notice the robust rôles of Lawrence Tibbett, and the lyric charm of Richard Crooks. Compare the types of songs sung by these artists with those used by Paul Robeson or Nino Martini. Each excels in certain songs even though his repertoire is wide to please public requests. Imagine Lily Pons so brilliant in the Bell Song from Lakme, and as a contrast, an appealing lullaby sung richly by an equally famous contralto.

Every student must sooner or later know himself. What type of voice has the student? Compare the quality, flexibility, and range with similar voices on the radio and learn what songs will be the most effective vehicle for individual talent.

Much may be learned from the radio artist in the way of tone attack and quality, tempo and expression. Listen to what makes a sympathetic delivery of a song. What tricks of phrasing does the radio singer use? Notice the crescendo and diminuendo. Does the charm depend upon the diction or the tone quality? Familiarity with the words endears songs to an indiscriminating music-lover. And the amateur vocalist may well envy the radio artist's ability to "get words over." Yet he will notice that the first-class singer will sacrifice even his splendid diction for a superb tone—when a choice must be made. Notice how certain songs lend themselves to radio performance because the tempo permits both good diction and tone—for example, Who Is Sylvia?, The Hills of Home, Home on the Range. The intelligent student listening to the radio will soon recognize what is a pure tone.

Testing Sense of Pitch

If the student has difficulty with either correct pitch or sight reading, let him decide upon the key as well as the singer's individual notes. Then test his guess upon the piano. Constant comparison by this simple method is a practical way to cultivate the ear—if the piano is in tune. Any musical listener can observe Grieg's fondness for minor keys, Mendelssohn's for sharps and Chopin's for flats!

Another gain that can be made by any music-lover in musical appreciation by checking on the radio, is to try to decide which composer is being performed, when the announcement has been missed. "Concert going" at home will soon enable the attentive listener to determine, for example, when the music is sombre and Russian, or gay and Italian. In time, the Northern influence upon Grieg or Sibelius, and the Hungarian influence on the Brahms dances and Liszt rhapsodies will be readily recognized and become a clue to a good appraisal of "who wrote" what is being given on the air. As musical appreciation grows, the composer, more than his geographical background will assert his individual genius to the more sensitive ear. Thus the flowing tranquillity of Gluck, the blitheness of Haydn and Mozart, the sublimity of Beethoven's melodies, Chopin's poetical essence, and the picturesque rhythms of Albéniz will identify or earmark many of those masters' works. Musical form can soon be learned also. The overture, with its hint of themes to come, the symphony, the opera, the oratorio, the suite and the tone poem should be distinguished after a number of them have been listened to and compared.

Even a child can profitably listen to radio and gain ear training in time. Is a certain composition "on the air" in 3/4, 4/4 or 6/8 rhythm? In other words, is it a valse or minuet, a march, or a lullaby, barcarolle, or hunting song? The child who is struggling with a simplified arrangement of some masterpiece nearly always obtains fresh inspira-

(*Continued on page 22*)

Coöperative Plan for Summer Concerts in Hollywood Bowl

Members of Philharmonic Orchestra Incorporate Under Title of Symphony Society, Inc., and Secure Option on Amphitheatre—Galli-Curci, Bartlett and Robertson, Among Recital-Givers

LOS ANGELES, CAL.—Arrangements to assure winter as well as summer concerts by the Los Angeles Philharmonic Orchestra have matured with dramatic as well as auspicious suddenness. Failure of the refinancing committee under Gurney Newlin to complete plans to the point of actuality caused the membership of the Philharmonic Orchestra to incorporate under the name of Symphony Society, Inc. This coöperative group signed a lease with the Hollywood Bowl Association for a thirty-two concert season of eight weeks, rent free, the orchestra membership undertaking the risk of conductors' and soloists' salaries as well as general running expenses. At this writing no conductors have been engaged as yet. Ossip Gabrilowitsch was invited, but was unable to accept. There is a likelihood of Otto Klemperer closing the summer season, if he can curtail his European mid-year guest-conducting plans.

PERSONNEL SPONSORS SERIES

Plans for a personnel-sponsored coöperative summer season were developed by Alfred Brain, first English horn, who was appointed manager by his colleagues. He is to be assisted by an executive committee, consisting of Fred Guterson, Fred Kuphal, Frederick Moritz, Arthur Pabst, H. J. Walter and Charles White. Mrs. Leland Atherton Irish is serving as general chairman; Ruth Cowan as executive chairman in charge of general organization work.

On April 16 a special benefit concert for the Refinancing Fund will be played by the Philharmonic Orchestra under Klemperer. Motion picture stars have agreed to appear on the program, which will also voice the community's tribute to William Andrews Clark, Jr., sole monetary sponsor of the orchestra since founded by him fifteen years ago.

KLEMPERER CONCERTS APPLAUDED

Action by the members of the Philharmonic Orchestra to undertake the Bowl season themselves as well as to offer their services for the benefit concert was prompted by the singular and growing appeal of Director Klemperer.

The second-last Beethoven cycle program, offering the seventh and eighth concerts, and the Easter Sunday afternoon program, consisting of the Parsifal selections and the second Brahms symphony, were memorable events.

Klemperer proved himself once more a Sibelius interpreter *con amore* with the second symphony, at the preceding program, when Ilya Bronson was much admired as cello soloist in Bloch's Schelomo.

A recital event long to be remembered was the appearance of Ethel Bartlett and Rae Robertson. The English two-piano duettists drew a near-capacity audience. They aroused keen enthusiasm, had to add numerous encores and extra items, and have already been reëngaged by Impresario Behymer for next winter.

GALLI-CURCI HAILED

Amelita Galli-Curci scored one of her typical triumphs with a program here. The diva won another victory before a packed auditorium at Pasadena, likewise under the Behymer management.

The Philharmonic Auditorium was oversold for the only program danced by Harald Kreutzberg and Ruth Page, whose ensemble and solo numbers were greatly relished by a largely professional audience.

Modern vocal music was admirably interpreted by Margaret Coleman, Pasadena soprano, who shared program honors with Max Rabinowitch, pianist, and Albert Vertchamp, violinist.

Devoting herself entirely to new Italians, Coe Martin, Los Angeles, proved herself an effective champion, aptly assisted by Lester Hodges.

Hugo Kirchhofer conducted the Orpheus Male Chorus with marked success, John Crown, gifted young Glendale pianist, making a strong impression as soloist.

E. Robert Schmitz attracted many listeners whom he fascinated with a lecture-recital, chiefly devoted to Debussy.

A large audience rewarded the Bartlett-Frankel String Quartet, when this ensemble played the first of three special chamber music programs at the Wilshire-Ebell Club music room.

B. D. U.

NBC Artists Service Announces Next Season's Schedules

Ignaz Friedman, after an absence of five years, will return here next season, giving two New York recitals in March in addition to making a tour throughout the country. Since he was last in America, he has been giving concerts extensively in Europe.

Coming for his first American tour next fall will be Emanuel Feuermann, Austrian cellist. In addition to his recital activities on the continent, Feuermann appears frequently as solo artist with the major symphony orchestras. He has played with the Vienna Symphony under Felix Weingartner, Berlin Philharmonic under Bruno Walter and Furtwängler, Hamburg Philharmonic under Carl Muck, Paris Conservatoire Orchestra under Gaubert, Paris Symphony Orchestra under Pierre Monteux, Colonne Orchestra under Gabriel Pierné, Budapest Orchestra under Dohnányi, Berlin Opera Orchestra under Otto Klemperer, Amsterdam Concertgebouw under Monteux, and Leipsic Gewandhaus under Fritz Busch.

Bronislaw Hubermann is to return to the United States after an absence of eight years, appearing in New York as well as on tour. Another artist who returns after a prolonged absence is Beatrice Harrison, English cellist.

Conchita Supervia, whose extensive European engagements prevented her from visiting the United States this season, expects to return next fall both for recitals and for operatic engagements, the nature of which are to be announced later. She is now appearing in opera at Monte Carlo and later this spring will sing at the Paris Opéra-Comique and in England.

Kreisler and Rachmaninoff will both limit their stay in America to three months next season, arriving early in October and making coast-to-coast tours. The Paris Instrumental Quintet, which made its first American tour this season, returns for a three months' tour beginning January 1. Artur Schnabel also plans to make a return tour of three months beginning January 1.

New Philadelphia Opera Company Formed

Philadelphia is to hear grand opera given by the International Opera Stars, Inc., according to an announcement received from that organization. Popular prices will prevail. The musical director is Walter Grigaitis, formerly musical director of the Pennsylvania Grand Opera Company and La Scala Grand Opera Company of Milan. At the recent meeting of the board of directors, Hon. Eugene C. Bonniwell was elected president of the corporation. Jan Rudow is the organization's general manager. Mr. Rudow has demonstrated his capacity in the music field in Baltimore, Md., Washington, D. C., Providence, R. I., Newark, N. J., and other cities. Offices have been established in Philadelphia and booking headquarters in New York.

Cleveland Orchestra Concluding Season of Twenty-one Performances

Longer Series Next Year, with Opera Productions, Contemplated—Milstein Plays Tschaikowsky Concerto

CLEVELAND, O.—Our symphony season is approaching its final week, and notwithstanding the fact that an extra pair of concerts was offered, resulting in a total of twenty-one performances instead of the customary twenty, it seemed an unusually short season. Perhaps the innovation in operatic additions and the high degree of excellency with which everything was accomplished are accountable for its apparently short duration. The opera idea seems to have found favor with other organizations, as reports for the ensuing season in other cities testify. Tentative plans for an extension of opera performances for Cleveland's 1934-5 season seem more than justified by the success of Tristan and The Secret of Suzanne under Dr. Artur Rodzinski's baton.

The management of the Cleveland Orchestra has announced that next season there will be eighteen pairs of symphony concerts and six grand opera performances, Dr. Artur Rodzinski conducting. Three operas have already been chosen: Die Meistersinger, Die Walküre and Otello with guest artists in the leading rôles, the minor parts to be recruited from Cleveland talent.

The Philharmonic Chorus is again to be trained by Griffith Jones, as heretofore. Rudolph Ringwall will act as assistant conductor in this, his ninth consecutive season. The personnel of the orchestra will maintain its present number with several changes among its members. Subscriptions for the two series will be independent of each other, although they may be combined.

MILSTEIN SOLOIST IN TSCHAIKOWSKY PROGRAM

The time honored custom of an entire Russian program was carried out in the nineteenth pair of symphony concerts. This was an all-Tschaikowsky list, opening with the spirited polonaise from Eugene Onegin and closing with an exhilarating interpretation of the fifth symphony. Dr. Rodzinski added another triumph to his already goodly list. Nathan Milstein made his first appearance in Cleveland on this occasion in the violin concerto of his Russian compatriot, and to say he brought down the house in a seemingly endless ovational storm is putting it mildly. All previous reports of his supreme mastery were inadequate to portray that subtle power of innate musical expressiveness which is his.

In the previous pair of concerts Rodzinski brought to hearing the Euryanthe overture of Weber, Mozart's G minor symphony in an exquisite performance, and for his final number the Ravel Valse in its laborsome proficiency. A young Cleveland pianist was honored for some obscure reason with an appearance in Rachmaninoff's C minor concerto.

ORPHEUS AND EURYDICE AT SEVERANCE HALL

The Western Reserve University musical forces were united under the efficient musical guidance of Karl Grossman, presenting Gluck's Orpheus and Eurydice in two interesting performances. The chorus was trained by Jacob A. Evanson; the various dances under the direction of Doris Portman Dillard and Margery Schneider offered much to be admired; the supervising director was Arthur Quimby. Outstanding was the impersonation of Orpheus by that splendid young baritone Maurice Goldman.

The Cleveland String Quartet was heard in a well balanced program, offering as its guest Daniel Bonade, this season's new acquisition as first clarinet of the Cleveland Orchestra, in Mozart's clarinet quintet in A major. This was favorably received and the artists were persuaded to repeat the last variation movement. A pleasing novelty was the op. 42 of H. Waldo Warner, Theme and Variations in Seven Short Moods. Beethoven's F major quartet op. 18, No. 1 brought the program to a close.

ART MUSEUM CLOSES BACH SERIES

The last two programs of the all-Bach series of organ recitals at the Museum of Art were presented by Arthur W. Quimby; both were preceded by explanatory talks. For the first time in its history, the museum has undertaken so tremendous a task as offering all the Bach organ works, with Melville Smith and Arthur Quimby alternately at the console. Two seasons ago all of Beethoven's piano sonatas were alternately played by Beryl Rubinstein and Severin Eisenberger. The cultural value of these concerts cannot be overestimated.

It does seem, after all that has been written and lectured of late, that the much stressed amateur is courageously stepping out. A group of Cleveland musicians and amateurs, under the inspiring leadership of Raoul Bonanno, baritone, has produced extremely effective and commendable work. The Trinacria Society presented a costume recital at John Hay High School Auditorium, including excerpts from Cavalleria Rusticana, Pagliacci, Traviata, and Madame Butterfly. Those appearing in the cast were Elsie Pekarek, Elsie Harlan, Charlotte Platt, Ella Hartman, Mary Sterkel, Mary O'Connor, William S. Miller, Michael Sandrey, Edward Kaplitzky, Edison F. Peck, Randolp Harlan, J. Noble Richards and Jack Monagan. A large and appreciative audience was visibly delighted and much credit goes to Mr. Bonanno for his efforts.

A series of programs to include all of Beethoven's violin and piano sonatas was auspiciously begun at the Music School Settlement by Severin Eisenberger and Felix Eyle. The unusual number of Beethoven and Bach programs may be credited to a reaction from the ultra-modern tendencies to which our music profession has turned in seeking a larger patronage. But it seems the flock is more easily attracted to the three great "B's."

R. H. W.

IN NEXT WEEK'S ISSUE

MUSIC OF THE REFORMATION

PART I. THE INFLUENCE OF MARTIN LUTHER

By EUGENE PORTER KNOTTS

Melchior Sails for European Engagements

Lauritz Melchior, following his final performances with the Metropolitan Opera Company in the Boston season, sailed from New York on April 8, accompanied by Mrs. Melchior. The tenor goes first to London, where he will appear in both the German and Italian series at Covent Garden. His engagements there include, in the Teutonic list, two performances of Siegfrield, two in Götterdämmerung, and two in Fidelio, as well as three in the title rôle of Otello in the Italian category. On May 3 he is to sing at the castle of Princess Helene Victoria, aunt of the King of England.

(© G. Maillard Kesslere)

LAURITZ MELCHIOR and MRS. MELCHIOR

The end of May will find the tenor in Paris, to take part in the Festival at the Paris Grand Opera, in which he is scheduled for two appearances as Tristan. Prior to the festival comes his appearance in recital in the French capital, April 25, at the Salle Pleyel.

Returning to London, Mr. Melchior is to give a concert there on June 11. He plans to take a two weeks' holiday before going to Denmark to sing at the American National Park festival there in the Rebild Hills on the Fourth of July.

Mr. Melchior is now under the American management of NBC Artists Service.

Damrosch Appeals for New York Philharmonic Campaign

Walter Damrosch made a national appeal to music-lovers on April 8 during the intermission of the New York Philharmonic-Symphony Orchestra's regular Sunday concert at Carnegie Hall, New York, in which he stressed the importance of raising the final $100,000 to assure the continuance of this orchestra's schedule of concerts for the coming three years. The appeal was broadcast over the nation-wide network of the Columbia Broadcasting System.

Dr. Damrosch has a deep-seated devotion for the Philharmonic-Symphony Orchestra. Prior to 1928, when the Philharmonic Society consolidated with the New York Symphony Society, he conducted the orchestra of the latter for forty-two years. In this post he succeeded his father, Dr. Leopold Damrosch, who founded the New York Symphony Orchestra in 1878.

The total objective of the orchestra's campaign is $500,000. All but the last $100,000 has been subscribed.

National Piano Tournament for May 10, 11 and 12

The annual Piano Playing Tournament, inaugurated several years ago in the West, has become a national movement. On May 10, 11 and 12 any piano student may have an opportunity to have an audition before a prominent group of judges, where he or she will not be playing on a competitive basis. Competition, in this case, is against a standard of performance, not against other performers; and rating and recognition are given according to training and ability but not in comparison with those qualities in another pupil. Every student entering receives an embossed certificate—color and style according to the rating earned. Applications and questions should be addressed to Helen Colley, Room 802, 6 East Forty-fifth Street, New York, N. Y.

Witherspoon Marries Mrs. Skeath

Mrs. Blanche Sternberg Skeath and Herbert Witherspoon, former basso of the Metropolitan, were married on April 4 at the New York home of the bride. They were attended by Miss Gertrude Ingersoll, a niece of Mr. Witherspoon, and Mr. Parker Sloane. The couple sailed April 7 on the SS. Satunia for a two-months' stay in Europe.

Horowitz Hailed as Soloist With Philadelphia Orchestra

Curtis Institute Students in Recital—Compositions by Laciar Performed—Stradivarius Quartet Appears—Première of Ippolitoff-Ivanoff Work Led by Rich

PHILADELPHIA.—One of the most popular concerts of the season by the Philadelphia Orchestra was given on March 31, when the third program of the Bach-Beethoven cycle was presented, with Vladimir Horowitz, distinguished Russian pianist, as soloist, in the Emperor Concerto of the latter composer. One of the largest audiences of the season was in attendance, and evidenced much enthusiasm. Mr. Horowitz gave a masterly performance, and was repeatedly recalled, evidently in the hope of an extra number, as the former precedent of "no encores" has been broken on several occasions. This time an addition was not in the plan of Dr. Stokowski, though the pianist's playing was superb, technically, tonally and interpretatively.

The opening number was the Beethoven Egmont overture, to which Dr. Stokowski gave an effective reading. The last part of the program was devoted to the works of Bach, the first being the Brandenburg Concerto No. 5 in D for solo piano, flute, violin and orchestra. The soloists were Florence Frantz, William Kincaid, and Yasha Kayaloff, each doing fine work, and meriting the applause which greeted them at the close. The three remaining numbers—adagio, siciliano, and fugue in G minor (the greater), were all in Dr. Stokowski's transcriptions. Each one was highly impressive, though in different ways. Rarely has an orchestral audience proven more cordial to any program.

The same program was repeated on Monday afternoon, April 2, in place of the usual Friday afternoon concert which would have fallen on Good Friday.

ALVIN RUDNITSKY IN DÉBUT

Alvin Rudnitsky, eleven-year-old Philadelphia violinist, made his début in a recital given in the Foyer of the Academy of Music, before a large, and warmly receptive audience, on April 4.

Without doubt this was one of the most auspicious débuts which has been made here for a long time. The boy is wholly unspoiled as to manner, in spite of his amazing talent and achievements. His technic is phenomenal, both in speed and clarity, his tone is full and rich, and he has a surety of touch. Although his interpretations are no doubt those of his eminent teacher, Frederick Hahn, they do not give one the impression of being merely parrot-like. The lad seems to feel deeply each composition which he plays, and the maturity of the interpretation was convincing.

The program was comprehensive, touching almost every phase of violin playing, and required real physical endurance, in addition to the technical and other violinistic demands. The numbers were concerto No. 4 in D (Mozart), La Folia (Corelli-Kreisler), rondo (Mozart-Kreisler), Arioso (Bach), praeludium and allegro (Paganini-Kreisler), Moses fantasy on the G string (Paganini), Perpetuum Mobile (Novacek), rondo capriccioso (Saint-Saëns), and Zigeunerweisen (Sarasate), with two encores added. Joseph Allard played the accompaniments, giving excellent support to the soloist.

RECITAL BY CURTIS STUDENTS

A recital was given in the Arch Street Methodist Episcopal Church by three students of Curtis Institute of Music, Samuel Mayes, fifteen years old, who studies cello with Felix Salmond; Sol Kaplan, fourteen, piano pupil of Mme. Vengerova; and Rafael Drurian, eleven, violin student of Mme. Luboshutz.

Two ensemble numbers were on the program—the F major, op. 24, sonata of Beethoven for violin and piano, and a trio in F for violin, cello and piano. Each of the youthful protagonists presented a solo group. Master Mayes offered a toccata of Frescobaldi, the arioso of Sebastian Bach and Popper's gavotte. Master Kaplan gave the rhapsody in G minor of Brahms, the Paganini-Liszt etude in E and the Valse Brilliante No. 2 of Chopin. Numbers featuring Master Drurian were the Sicilienne-Rigaudon of Francoeur-Kreisler, a Sicilienne by Paradis-Dushkin and the Perpetuum Mobile from Franz Ries's suite in G.

All three of the young participants won success fully justified by the technical and expressive excellence of their playing. Both jointly and in individual performance they provided musicianly exposition, remarkable for restraint and maturity. The large audience gave hearty applause throughout the recital.

CONCERT OF LACIAR WORKS

A program entirely made up of chamber music by Samuel L. Laciar, music editor of the Philadelphia Public Ledger, was given on March 25 by the Guarnerius String Quartet at the Medical Tower Club. Three movements from Mr. Laciar's sextet in A, the adagio from his quartet in D minor, and his quintet in G were heard.

Mr. Laciar is a composer who commands a rich and varied emotional utterance and is adept in projecting mood and contrast. Structurally, his work has grace and congruity and is compact and free of irrelevant passages. He makes adroit use of all the legitimate effects of the chamber idiom, but keeps strictly within the confines of this field. The quartet—whose members are Alexander Hilsberg, David Madison, Samuel Lifschey and William van den Burg—were assisted by Leon Frengut, viola, and Frank Miller, cello. All are members of the Philadelphia Orchestra. They acquitted themselves with distinction, giving the works performances of balance and expertly modulated tone.

STRADIVARIUS QUARTET IN BENEFIT

The Stradivarius Quartet aided the Benefit Fund for Displaced German Scholars on March 25 when they gave a concert before a large attendance at the home of Mr. and Mrs. Morris Wolf in Elkins Park. Jeanne Behrend, pianist, was the assisting artist. The program, opening with Mozart's E flat major quartet, also listed the canzonetta from Mendelssohn's quartet in the same key and the scherzo from Glazounoff's quartet, op. 64. Other numbers were Bridge's setting of the Londonderry Air and the Brahms F minor quintet, op. 34. The ensemble did excellent work, adapting their joint tone to the exigencies of the various scores and proving themselves masters of all the music they essayed. In the quintet, Miss Behrend scored for her fine playing. The members of the quartet are Wolfe Wolfinsohn and Alfred Pochon, violins; Nicolas Moldavan, viola; and Gerald Warburg, cello.

The City Symphony Orchestra, an organization of eighty-five players, the largest unit of the CWA project for musicians in this city, was heard in Grantz High School on March 28. Thaddeus Rich was the conductor, and the program included the first performance anywhere of Ippolitoff-Ivanoff's Episodes of the Life of Schubert. This score, in the composer's own handwriting, in the Edwin A. Fleisher music collection, was loaned to the orchestra by Mr. Fleisher and is the only copy in existence. The work is full of interest and color, and was well performed. Other numbers were by Brahms, Mendelssohn and Wagner. Mr. Rich directed with force and musicianship, and the men responded in excellent style. The large audience was warmly enthusiastic.

M. M. C.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1934

Provisional List, Subject to Addition and Correction

APRIL

April 16 onwards	**Stratford-on-Avon**	**Shakespeare Festival**
April 18—May 27	Florence	Opera Festival
April 21—May 1	**Prague**	**Music Festival**
April 30—June 22	**London**	**Covent Garden Opera**

MAY

May 1—8	Zürich	Richard Strauss Festival
May 4—16	**London**	**May Festival**
May 7—12	**Dublin**	**Feis Ceoil**
May 7—12	**Bonn**	**Beethoven Week**
May (dates to be announced)	**Mannheim**	Third International Bruckner **Festival**
May 20 to 30	**Leningrad**	**Music Festival**
May 28 onwards	**Glyndebourne (England)**	**Mozart Festival**
May 27—September 16	**Oberammergau**	**Passion Play**
May 27—June 17	**Vienna**	**Festival Weeks**

JUNE

June (dates to be announced)	**Dresden**	**Richard Strauss Festival Week**
June 3—7	**Wiesbaden**	**Sixty-third Tonkünstlerfest (Allgemeiner Deutscher Musikverein)**
June 9—16	**Canterbury**	**Canterbury Cathedral Festival**
June 11—17	Berlin	Reich Opera Week
June 16—18	Krefeld-Urdingen	Handel Festival
June 28—July 1	Liebwerda (Czechoslovakia)	First Czechoslovakian Festival of Chamber Music

JULY

July 2—Sept. 10	**Siena**	Annual Musical Festival
July 6—8	**Nüremberg**	Sängerfest
July (date to be announced)	Bad Pyrmont	Festival "Young Germany"
July 9—August 20	**Munich**	**Wagner and Mozart Festivals**
July 16—18	**Haslemere**	**Dolmetsch Music Festival**
July 22—August 23	**Bayreuth**	**Bayreuth Festival**
July 28—September 2	**Salzburg**	**Salzburg Festival**

AUGUST

August 6—11	**Neath (South Wales)**	**Welsh National Eisteddfod**
August (date to be announced)	Bad Salzungen (Germany)	Thuringian Music Festival

SEPTEMBER

September 3—7	**Gloucester**	**Three Choirs Festival**
September (dates to be announced)	**Glyndebourne (England)**	**Mozart Festival**
September 8—16	**Venice**	**Second Festival of Modern Music**

OCTOBER

October (date to be announced)	**Cassel**	Spohr Festival

1933-34 *Season of Edward Johnson Holds Important Assignments*

During the 1933-34 season, Edward Johnson's schedule has been replete with opening performances, premières and Golden Jubilees, in opera, on the radio and with orchestras.

EDWARD JOHNSON
as Canio in Pagliacci. (Photo by Paul Stone-Raymor.)

Prior to his annual season with the Metropolitan Opera, Mr. Johnson had a Canadian concert tour of five recitals in October, during which he had the distinction of reopening the New Massey Hall in Toronto. Lieutenant-Governor and Mrs. Bruce occupied the Vice-Regal box with Mr. and Mrs. Vincent Massey, and all of the trustees of the auditorium were in the audience.

The next highlight of his season was the celebration of the Metropolitan Opera Company's Golden Jubilee year in New York. Mr. Johnson inaugurated the fiftieth year of the company's existence, appearing in the title rôle of Peter Ibbetson when that opera was restored on the opening night of 1933-34. Mr. Johnson had created this part when the work was given its world première in 1931. This opening performance marked the first time that the Metropolitan's season was initiated by an American, in an American opera, sung in English.

Mr. Johnson was also selected to be the soloist at the first concert of the season of the National Symphony Orchestra in Washington, D. C., under the direction of Hans Kindler.

A later orchestral appearance, in February, was with the Baltimore Symphony Orchestra, with George Siemonn on the podium.

During his operatic season Mr. Johnson created the tenor rôle of Sir Gower Lackland at the world première of the new American opera Merry Mount, when it was presented at the Metropolitan in February. Later he also appeared in this production in Philadelphia and Brooklyn, and went to Rochester, N. Y., with the Metropolitan Opera Company when the new score was given there on April 12.

The tenor also sang over the air in important broadcasts. Among his recent appearances in this field was the broadcasting of the entire opera Peter Ibbetson from the Metropolitan on March 17. The next day he was the soloist for the Cadillac Hour, singing three arias. A forthcoming radio appearance will be when he appears as soloist in celebration of the Golden Jubilee anniversary for the London Life Insurance Company in Toronto.

On April 7 Mr. Johnson introduced his impersonation of the hero in Pélléas and Mélisande to Boston audiences, when the Metropolitan visited the Massachusetts city during Easter week. This is a rôle in which he appears each year in the New York opera house, and one which has never been taken by any other tenor there. He will sing Canio in the special performance of Pagliacci to be given today (April 14) in New York for the Benefit Fund of the Metropolitan Opera—for the company's continuance during 1934-35. This is to be the final performance of the season.

Mr. Johnson then plans to go to Canada, to visit his father in Guelph, Ont., and will remain in this country for the summer. Mr. Johnson's engagements begin early next fall with a tour as the tenor of the new Metropolitan Quartet of American singers. Their schedule includes a minimum booking of twenty engagements in the United States, and further plans for an amplified season elsewhere are to be announced.

Mikado Launches New York Gilbert and Sullivan Series

During the week of April 2 The Mikado was presented by S. M. Chartock at the Majestic Theatre, New York, as the first in a series of Gilbert and Sullivan productions. The cast assembled was a famliar one to Savoyard enthusiasts in New York, with the exception of John Cherry, appearing in the rôle of Ko-Ko, which has been so closely identified with Frank Moulan. Mr. Cherry was delightfully amusing and made the capacity audience of Tuesday evening laugh uproariously. With him were William Danforth, humorously wicked in the part of The Mikado; Roy Cropper (Nanki-Poo), excellent both in voice and acting; Herbert Waterous, playing Pooh-Bah with farcical dignity, and Allen Waterous, seriously noble as Pish-Tush.

Hitzi Koyke, the Yum-Yum, added authenticity to the performance because of her oriental features and carriage. She sang exceptionally well and was the recipient of much applause. Charming also were Vivian Hart (Pitti-Sing) and Laura Ferguson (Peep-Bo). Vera Ross, playing Katisha, was the embodiment of the stern vixen demanded by the rôle and sang her pseudo-operatic arias with vocal opulence.

Well lighted, attractively set and appropriately costumed with a large enough chorus to sing the music adequately, this production was certainly above the standard usually attained by companies which attempt Gilbert and Sullivan.

H. J.

Musical Art Management Corporation Opens Branch

The Musical Art Management Corporation, in line with its announced policy, opened the first branch of its offices in California. Alexander Merovitch, head of the Musical Art Management, recently left New York for the coast to work on this plan. The branch will be under the management of Wilfred Davis, with headquarters in San Francisco.

The Musical Art Management Corporation is striving to bring about utmost cooperation between the central and local manager. It is felt that such a policy, in order to be workable and efficient, should be based on a steady contact, constantly kept alive, between all the managerial organizations throughout the country. With a view to this, the Musical Art Management tends to establish in various centres permanent links to carry on and complete the work set in its policy.

Hippodrome Opera Series Brings Performances of Standard Works

Popular Lyric Dramas Sung by National Forces Under Direction of Amato

The National Opera Company, under the artistic direction of Pasquale Amato, presented eight performances in the New York Hippodrome during the week beginning April 2. Standard popular works made up the program, including Rigoletto, Madam Butterfly, Il Trovatore, La Traviata, Carmen, Martha (in English) and Aida.

RIGOLETTO

The Hippodrome National Opera series successfully continued on April 2 with a performance of Rigoletto. Giuseppe Martino-Rossi in the title rôle sang with full and resonant voice of sympathetic quality. Others in the cast were Lawrence Power, a suave-voiced Duke; Dorothy Dickerson, a pretty and fresh-toned heroine; Georgia Standing as Maddalena; Amund Sjovik as Sparafucile, and in other rôles Ethel Morton, Norman Cordon, Lloyd Harris, Lodovico Oliviero, Martha Laird, Thomas Thomas and Louise Cronheim. Giuseppe Bamboschek conducted. The settings and lighting were again attractive.

MADAM BUTTERFLY

A spirited and smooth performance of Puccini's Madam Butterfly, under the baton of Giuseppe Bamboschek, was given before a fair sized appreciative audience on Tuesday evening. Annunciata Garrotto, young Italian soprano, sang the title rôle, giving it a sensitive and stirring portrayal. Her voice is of medium volume and pleasing quality and in its production is praiseworthy for nice phrasing. Her acting was never forced and was therefore convincing. Lawrence Power looked, acted and sang the part of Pinkerton in commendable fashion: Joseph Royer was a sympathetic and vocally effective Sharpless. The part of Suzuki was commendably taken by Georgia Standing. Lodovico Oliviero failed to make the most of the rôle of Goro. Norman Cordon as the Uncle Priest seemed insufficiently trained for the rôle. Others in the cast were Ethel Morton (Kate Pinkerton), Eugenio Prosperone (Yamadoro) and Lloyd Harris (Commissario). The chorus deported itself with animation and the orchestra played with understanding and enthusiasm. The colorful scenery and costumes contributed to the success of the performance. The stage direction continues under Desire Defrere.

IL TROVATORE

Il Trovatore as the fourth offering of the Hippodrome National Opera's season drew a large and demonstrative gathering of Verdi-lovers on Wednesday evening. Norma Richter was the Leonora, with Bruna Castagna as Azucena; Pasquale Ferrara, Manrico; Giuseppe Martino-Rossi, Count di Luna; Martha Laird, Inez; Amund Sjovik, Ferrando; Lodovico Oliviero, Ruiz; Thomas Thomas, a Gypsy.

This popular work had a swift-moving and competent performance with Alberto Baccolini conducting. Miss Richter, an American, who was making her début with the company, gave evidence of a well schooled and beautiful vocal organ and excellent histrionic ability. Her singing of the aria D'amor sull'ali rosee was poignantly expressive and at its close she received an ovation. Miss Castagna was greeted with acclaim on her every appearance for her powerful and emotional singing and acting. Mr. Ferrara gave an admirable display of finished vocalism. Mr. Martino-Rossi was in good form. The chorus was impressive in the familar ensemble numbers. The corps de ballet would be benefited by more rehearsing.

LA TRAVIATA

Verdi's musical setting of Camille was presented on Thursday evening, with Lola Monti-Gorsey as an affecting and dramatically skilled Violetta. Rolf Gerard, singing the part of Alfredo here for the first time, succeeded admirably in his vocal delivery, though his acting betrayed inexperience. Giuseppe Martino-Rossi was a full-voiced and dignified Germont. Others in the cast were Louise Cronheim, Ethel Morton, Eugenio Prosperone, Lodovico Oliviero and Thomas Thomas. Alberto Baccolini conducted admirably. The ballet appeared in the penultimate scene. The settings were again of respectable order.

CARMEN REPEATED

Carmen was given again on April 6 with the same personnel as on the opening night of the series. The applause was again warm for a cast headed by Bruna Castagna, Ralph Errolle, Lucy Monroe and Joseph Royer, with Maurice Jacquet conducting.

MARTHA

In line with its announced policy of presenting a series of matinees in English as a special feature, designed to attract young people as well as seasoned opera-goers, the company sang the first of such operas, von Flotow's Martha, on Saturday afternoon. It enlisted in the cast Caroline Andrews (Lady Harriet), Elizabeth Hoeppel (Nancy), Byron Warner (Lionel), Henri Scott (Plunkett), Paul Farber (Sheriff), and Lloyd Harris (Tristan).

All of the singers were eminently successful in enunciating the English text so as to make it understood by the audience. If the succeeding presentations in English are sung with such precision, the Hippodrome National Opera will indeed make a noteworthy and outstanding contribution to opera in English for the general populace. Miss Andrews has a rich soprano voice of pellucid quality. She sang The Last Rose of Summer with exquisite artistry, earning for herself frenetic applause. Miss Hoeppel sang and acted with ease as Nancy. Mr. Warner gave evidence of a sound vocal organ, particularly in the popular M'appari aria; Graham Harris wielded an authoritative baton, which resulted in a smooth performance.

AIDA

A capacity house with unbounded enthusiasm greeted the Aida performance at the Hippodrome on April 7. The cast was: Aida, Lola Monti-Gorsey; Radames, Pasquale Ferrara; Amneris, Bruna Castagna; Amonasro, Joseph Royer; King, Guido Guidi; Ramfis, Thomas Gordon.

Mme. Monti-Gorsey, though hampered by a cold, was a colorful Aida. Mr. Ferrara's Radames was a forceful one. Outstanding were both the singing and histrionics of Mr. Royer and Mme. Castagna. Balance, sincerity, understanding and feeling added to their natural vocal gifts made for an enjoyable performance.

Attention to details is what this reviewer would say characterizes these performances at the Hippodrome. Obviously an artistic hand is guiding the forces. In this particular instance, the costuming, the staging, especially of the Nile Scene, were realistic and artistic. The spirit of the whole was emphasized by the excellent work of the ballet and chorus, with Giuseppe Bamboschek, at the baton, keeping the performance well-knit.

Schelling and Gordon Quartet to Give Benefit

Ernest Schelling and the Gordon String Quartet will give an evening of chamber music on April 17 at the New York home of Mrs. Andrew Carnegie, for the benefit of the hospital music committee of the New York City Visiting Committee, of which Mrs. Harold M. Landon is chairman.

During the past year the music committee has given 841 programs in thirty-four hospitals and institutions, reaching 84,337 patients, for which over 250 artists contributed their services. The total number of artists presented on these programs is over 400, through the coöperation of the Musicians' Emergency Aid and State Department of Education.

Lotte Lehmann for Vienna and London

Lotte Lehmann, who made her début at the Metropolitan Opera this year, sailed for Europe March 22 on the SS. Berengaria after completing her opera season here. Mme. Lehmann goes direct to Vienna and will sing at the Staatsoper there for some weeks under the direction of Bruno Walter. Her first rôle will be that of Tatiana in Tschaikowsky's Eugene Onegin—a new part for her, which she has been studying in this country. In the latter part of April, she goes to England for the Covent Garden season in London. Her further plans include several performances at the Salzburg Festival this summer, where she will also be a soloist with the Vienna Philharmonic Orchestra under the direction of Arturo Toscanini.

Last Concerto Program at Juilliard

The last program in a course of six orchestral concerts illustrating the literature of the concerto was given on April 6 at the Juilliard Graduate School, New York. The artists featured were Felix Salmond, in Bloch's Schelomo for cello and orchestra; Albert Spalding, in the Mendelssohn concerto in E minor for violin; Josef Lhevinne in the Tschaikowsky concerto in B flat minor.

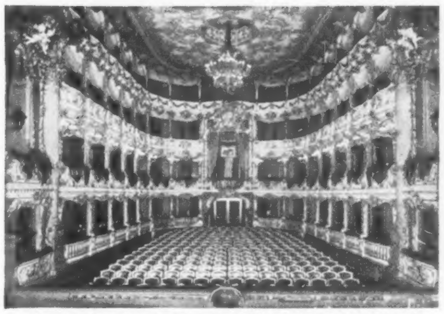
Activities of Lilias Mackinnon

Lilias Mackinnon, who is at present giving a series of lecture-recitals in California, recently appeared at Mills College. Miss Mackinnon has been reëngaged for the fall, and after an active summer in England, which will include a series of lectures at Oxford University and the Matthay School, London, returns to California.

MUNICH FESTIVALS

1934
OF THE BAVARIAN
STATE THEATRES
JULY 9th
to
AUGUST 20th

INTERIOR VIEW OF THE PRINCE REGENT THEATRE


INTERIOR VIEW OF THE RESIDENCE THEATRE

RICHARD WAGNER:

Die Meistersinger von Nürnberg	July 9, 19, 30; Aug. 7, 20
Parsifal	July 12, 21; Aug. 2, 18
Tristan und Isolde	July 14; Aug. 6
Lohengrin	July 16; Aug. 4
Der Ring des Nibelungen	July 22, 24, 26, 28; Aug. 9, 11, 14, 16

W. A. MOZART:

Figaros Hochzeit	July 10, 20, 31; Aug. 17
Die Zauberflöte	July 13, 27; Aug. 13
Don Giovanni	July 17; Aug. 3
Cosi fan tutte	July 23; Aug. 8
Die Entführung aus dem Serail	Aug. 10

CONDUCTORS: Hans Knappertsbusch, Paul Schmitz, Karl Fischer, Karl Tutein

SEATS { for the Wagner Performances from 8 to 20 Marks
for the Mozart Performances from 5 to 22 Marks

Information may be obtained and seats reserved at the Tageskasse der Staatstheater Max Josephs-Platz, Munich or at the Amtliches Bayerisches Reisebüro, 16 Promenadeplatz, Munich—Cook's Offices throughout the World—The American Express Company—The Amerop Travel Service, 400 Madison Avenue, New York—European Festivals Assn., 119 West 57th Street, New York, and 76 Rue des Petits Champs, Paris—North German Lloyd—Hamburg-American Line.

Goossens Presents Own Parsifal Transcription with Cincinnatians

Work Creates Enthusiasm—Werner Josten's Concerto Sacro Receives Approbation

Cincinnati, O.—Under the spell of Eugene Goossens' magic baton and of Holy Week the program of the Cincinnati Symphony Orchestra rose to great heights, giving sheer pleasure to the vast audience. The first part of the program presented excerpts from Wagner's great opera, Parsifal. It opened with the Good Friday Music, then the Transformation Scene and Finale from Act I woven into an incredibly beautiful concert number. This is the work of Mr. Goossens and shows his fine musical ability in the field of transcription, making a beautiful addition to orchestral literature. The audience sat spellbound throughout the exquisite music matchlessly played under Goossens' inspired leadership.

Josten's Concerto Sacro Introduced

After the intermission came one of the most interesting new compositions it has been the pleasure of a Cincinnati audience to hear —two movements from Werner Josten's lovely Concerto Sacro No. 2. This was played in fitting style and to the happy satisfaction of the young composer who attended rehearsals and both concerts. This new composition is one in which audiences will find much to hold their attention and give them pleasure. Based on an inspiration drawn from the "mysterious dark triptych painted for the Isenheim altar at Colmar," said Mr. Josten, "by the Rhenish master, Matthias Gruenewald, a sixteenth century painter." The work is in two parts, either of which can be played independently. Goossens chose the second part which is in two movements, Lament and Sepulchre and Resurrection.

The season of the Cincinnati Chamber Music Society came to a close with a concert by the Hart House Quartet, which made its first appearance here and was acclaimed by all who enjoyed the distinction of hearing this string ensemble.

Under the leadership of Mrs. Adolph Hahn, the Matinee Musicale Club presented for the first time in Cincinnati the excellent two-piano artists Ethel Bartlett and Rae Robertson, who come from England.

Ohio Federation of Music Clubs Meets

The Ohio Federation of Music Clubs held its annual business meeting at Columbus and elected two Cincinnatians to office, Mrs. Adolph Hahn as treasurer, and Mrs. John A. Hoffmann as corresponding secretary. Other officers named at this time are vice-presidents, Mrs. Frances Kortheuer, Mrs. Freeman T. Eagleson of Columbus, and Mrs. Gaillard B. Fuller of Loudenville; recording secretary, Mrs. Karl Schnell of Marion, O.

M. D.

Hutcheson Speaks on Columbia Chain

Ernest Hutcheson, pianist and dean of the Juilliard School of Music, recently spoke over Station WABC on the Outlook for Music in America. Mr. Hutcheson takes an optimistic view of the artistic future of this country. He said that he believes that in the present century America is destined to lead the world in most fields of human thought and endeavor, including the fine arts. He cites as his reasons for holding this opinion in regard to music, the increase in the number of people who are interested in music (much of this probably due to the radio); the music training of young people in the public schools, high schools, private schools, settlement schools, and the orchestras and other activities promoted by these institutions; the numerous symphony orchestras of the finest calibre maintained by our cities; the high standard of public performance demanded here; the development and growing recognition of American talent: and the fact that this awakening of interest in music has gone on through the years of depression.

ERNEST HUTCHESON

Mr. Hutcheson and his associates at the Juilliard, at the request of various towns and cities throughout the country, have sent representatives to encourage a civic music life in those centres. They hope thus to aid in a practical manner the spread of music culture. They also hope to see a Ministry or Department of Fine Arts at Washington.

In regard to the often-heard protest of some people against the training of musicians, when apparently the professional field is not large enough to provide a living for all the votaries of this art, Mr. Hutcheson says that almost all the graduates of the Juilliard are actively and remuneratively employed. Also, of the 160 students enrolled in the Graduate School, fifty-two are wholly and sixty-two partly supporting themselves by professional work while continuing their studies.

S.

Eminent Musicians Honor Koussevitzky

To celebrate the conclusion of Dr. Serge Koussevitzky's tenth season with the Boston Symphony Orchestra, a representative group of composers and others who have been interested in developing American music, presented a statement of appreciation to the conductor after the concert of the Boston Orchestra on April 7 at Carnegie Hall, New York. This statement, which is permanently recorded on a scroll, expresses the gratitude of the signatories for Koussevitzky's distinguished services to the cause of native music. During his directorship of the Boston Symphony he has presented 70 works by American composers. It was read by Rubin Goldmark, composer and head of composition at the Juilliard School, after the concert, in the greenroom.

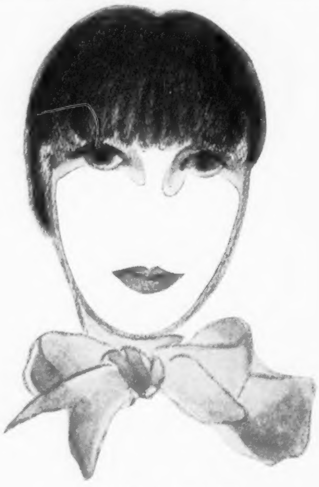
The following names are appended to the scroll: Joseph Achron, Marion Bauer, Nicolai Berezowsky, Ernest Bloch, John Alden Carpenter, Israel Citkowitz, Frederick S. Converse, Aaron Copland, Carl Engel, Arthur Foote, George Gershwin, Rubin Goldmark, Louis Gruenberg, Henry Hadley, Richard Hammond, Howard Hanson, Roy Harris, Edward B. Hill, Werner Josten, Daniel Gregory Mason, Harold Morris, Walter Piston, Carlos Salzedo, Roger Sessions, Alexander Steinert, Randall Thompson, and Emerson Whithorne; John Erskine of the Juilliard School; Alvin Johnson of the New School for Social Research; Alfred A. Knopf, publisher; Dorothy Lawton, music librarian; Minna Lederman, editor of Modern Music; M. D. Herter Norton, formerly managing editor of Musical Quarterly; W. W. Norton, publisher; Claire R. Reis, chairman of the League of Composers; Paul Rosenfeld, critic; Theodore Steinway, and Alma M. Wertheim, president of the Cos Cob Press.

New Oratorio by Pietro Yon to Receive Première

The first public presentation of a modern oratorio by Pietro Yon, musical director of St. Patrick's Cathedral, and honorary organist of the Vatican, Rome, will be given at Carnegie Hall, New York, on April 29, under the patronage of His Eminence Patrick Cardinal Hayes. The new composition, entitled The Triumph of St. Patrick, and scored for organ, chorus, orchestra and soloists, is dedicated to Cardinal Hayes, whose fifteenth anniversary as Archbishop of the New York Diocese is celebrated at this time. Participants in the première include a chorus of sixty soloists from the leading Catholic churches of New York, a symphony orchestra of sixty members of the Metropolitan Opera Orchestra and nine operatic singers under the direction of Ruggero Vene. Soloists include Frederick Jagel (in the rôle of St. Patrick), Millo Picco, Santa Biondo, Frances Jovine, Elizabeth Slattery, Carl Schlegel, Imerio Ferrari, Eugenio Cibelli, John Finnegan, Raimondo Scalo and Leo de Hierapolis. The composer will be at the organ. The entire proceeds from the sale of tickets is to be devoted to a Catholic charity designated later by the Cardinal.

Angna Enters Wins Guggenheim Fellowship

Of two fellowships awarded in the division of theatre arts by the John Simon Guggenheim Foundation, one has been conferred upon Angna Enters, dance mime of New York, known for her programs of episodes and compositions in dance form, which she has presented throughout the United States and Canada in many tours.



ANGNA ENTERS

Miss Enters has gone to Greece to study ancient art forms and to gather material for re-creating ancient Greek dances and mimes. This material will be presented in New York and on tour in a new program next autumn.

During the past season Miss Enters has appeared in New York, Boston, Chicago, Toronto and other cities.

In addition to her activities in the theatre, Miss Enters is a painter and two exhibitions of her paintings and drawings are now on tour.

Minneapolis Orchestral Programs Bring Wagner List under Ormandy

Resident Vocalists Assist Ensemble—Harold Bauer and Ossip Gabrilowitsch Give Two-Piano Recital

Minneapolis, Minn.—The twelfth Sunday concert of the Minneapolis Symphony Orchestra, March 18, was devoted to excerpts from the works of Wagner. Six local singers assisted. They were Inez Chandler Richter, and Agnes Bothne, sopranos; Agnes Rast Snyder, contralto; Edmund D. Cronun and William Lee, tenors; and Berthold Busch, baritone. Eugene Ormandy gave to the various numbers opulence of color, an intensity which surpassed previous excursions in this field. Mme. Richter added to the typical Wagnerian flavor of the program with superior singing of both Dich theure Halle and the Love-Death from Tristan and Isolde. Edmund Cronun impressed with excellent singing of Walther's Prize Song. Mrs. Snyder, always an artist, sang Träume and Schmerzen beautifully. Mr. Busch pleased with the Evening Star from Tannhäuser. The other singers contributed to the ensemble numbers from Die Meistersinger and Das Rheingold.

The thirteenth Sunday concert of the Minneapolis Symphony Orchestra, March 25, was conducted by Paul Lemay with Ramona Gerhard, pianist, as soloist. Mr. Lemay gains in authority and suavity. Without score he successfully led the orchestra through numbers by Verdi, Grétry-Mottl, Georg Schumann, Borodin, Glazounoff, Saint-Saëns, Liszt and Gershwin. Harold Ayres, the concertmaster, played the incidental solo in Saint-Saëns' prelude to The Deluge. Ramona Gerhard increased her local reputation by fluent and colorful playing of the piano part of Rhapsody in Blue. A large audience enthusiastically greeted Mr. Lemay and the orchestra.

Second Waltz Program Delights

The fourteenth Sunday concert of the Minneapolis Symphony Orchestra, April 1, was again devoted to the Strauss family makers of waltzes and polkas and mazurkas and marches. Mr. Ormandy was ballet minded in his performance of the dance rhythms. The orchestra has improved in the deft touches, the delicate traceries too often covered, those lovely inside turns frequently glossed over. That the public approves was indicated by a large enthusiastic audience.

The fifth concert of the University of Minnesota Artists Course given in Northrop Auditorium April 2 brought Harold Bauer and Ossip Gabrilowitsch in a program for two pianos. The near-capacity audience paid hearty tribute to the playing of these two masters. Sonata in D, Italian Concerto by Bach, two etudes in canon form by Schumann, andantino varie, rondo brilliant by Schubert, Fete-Dieu a Seville by Albeniz and Scherzo by Saint-Saëns comprised the printed program. The Bach, Schubert and Albeniz numbers were arranged by Mr. Bauer. The arrangement and playing of the Bach work were outstanding, particularly the first movement which was given a stateliness not often heard. Encores were added. The attitude of the audience suggested an event of prime importance, a rare reunion of two masters to be fittingly celebrated. E. G. K.

Concerts at Metropolitan Museum End

The second series of free symphony concerts conducted by David Mannes during the winter came to an end March 31, on a night of a rain and wind storm of near-hurricance force. An audience of 2,000—about one-fifth of the crowd which generally is present for these concerts—attended, displaying warm enthusiasm throughout the evening, in return for which orchestra and conductor performed as an extra number one of the favorites of this audience, the Johann Strauss waltz Roses from the South. The program was as follows: overture to Don Giovanni, Mozart; symphony in D minor, César Franck; Prelude and Love-death from Tristan and Isolde, Wagner; praeludium, gavotte and rondo, from Bachrich's arrangement for string orchestra of movements from the Bach solo violin sonatas; Entrance of the Little Fauns from the ballet Cydalise, by Pierné (repeated); and the theme and variations from Suite No. 3 by Tschaikowsky, in which Michael Rosenker, concertmaster, played the brilliant incidental solo.

D.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

GALLI-CURCI
SCHIPA
TIBBETT
RETHBERG
MENUHIN
MARTINI

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

JOHN BOVINGDON: Poet-Dancer
JULIET NICHOLSON Pianist Collaborator
Exclusive Management:
DONALD M. FAY, 152 West 42nd St., N. Y.

Shanghai Municipal Orchestra Presents Varied Programs

Chinese City Hears Symphonic Novelties

SHANGAI.—That our Maestro Paci has a difficult task to please the various tastes and nationalities in Shanghai is self-evident. Even so, the conglomerate ensemble is often startling, and the policy of guest artists (usually local talent) at nearly every concert adds to the disjointed effect. In recent programs we heard one Beethoven selection, the concert aria Ah, Perfido; Variations on a Haydn theme, by Brahms; the César Franck D minor symphony; and the New World Symphony (Dvorak) for a classical diet. A palatable enough menu, but the sauce is missing; and, after all, although fish nourishes, it is the sauce which excites—interpretations accurate with only occasional casualties. Where, however, are the depth and mounting glory of the original score? Perchance they are there, and we only miss them because the climax is not clearly defined.

One all-Tschaikowsky program brought Francesca da Rimini, all the ardent pleading for an ultimate beauty which can justify the ugly brutality of the world, in the Symphony No. 5; and Mozartiana, in which the concertmaster, Mr. Foa, was the soloist.

In a narrative program we had the Hänsel and Gretel overture (Humperdinck) and Grieg's Old Norwegian Folk-Song. The Wasps whirled about with charm and humor in Vaughan-Williams' suite of that name. The delightful program concluded with the musical career of Strauss' Bourgeois Gentilhomme.

Of the moderns, the ever-welcome Scheherazade Suite of Rimsky-Korsakoff; Saint-Saëns' Carnival of the Animals in their whimsical antics; and the Nuages and Dance of Debussy with their vague, delicate coloring.

MODERN ITALIAN WORKS HEARD

Two Italian composers found representation in Respighi's symphonic sketches, Vetrate di Chiesa, which flood the listener with their piety although they seem not to be religious in the fuller sense of the word. E. Lovreglio was introduced to the Shanghai audience in three selections—Spectres (a symphonic poem), Petite Suite Ancienne (for flute with orchestral accompaniment), and the Spanish Symphonic Impression—all of which the composer conducted. Lovreglio has not yet been able to mould his rather vague, symbolic expressions into a convincing design, although the works surely offer more than usual interest as they stand.

On the same program we were treated to chamber music in the form of Handel's Chamber Trio, Percy Grainger's Walking Tune (for wind quintet and piano), and Blumer's sextet, op. 45 (also for wind instruments and piano). Somehow chamber music seems to belong to a more intimate atmosphere than a gaudy movie house offers.

ALL-BOHEMIAN PROGRAM

An all-Bohemian program with assisting artists (Jan Erml, a pianist of pleasant accomplishments, and Sonia Kucejova, soprano) acquainted a probably largely uninformed public with works of Novak, Suk, Malat, Kovainic, Smetana's piano concerto and a song of Dvorak.

The most recent concert brought Leila Fuchs as the soloist in Saint-Saëns' oft-played G minor concerto which was admirably executed. After which Tschaikowsky sought to propitiate a weeping Jehovah in the Pathétique Symphony (No. 6).

Aside from these regular concerts there has been a lamentable lack of musical activity in Shanghai. The young German dancer Norda Mata gave a recital, as did the pianist Jan Erml, and there have been two delightful evenings of chamber music.

VANYA OAKESNOV.

Center Symphonic Orchestra Concludes Concert Series

The Center Symphonic Orchestra of the Jamaica (N. Y.) Jewish Center has completed a series of five concerts. The orchestra is under the direction of Jascha Fastofsky and sponsored by the Queens Symphonic Society (Aron L. Schaffer, president). The dates of the concerts were November 19, December 17, February 18, March 1 and March 21. According to report, all the events were well attended, from 400 to 700 people hearing each program, an aggregate audience of some 2,000 for the series. At the concert of March 21, Armand Tokatyan was guest of honor. Mr. Fastofsky's artist-pupil, Edward Frankel, also appeared, playing Zigeunerweisen by Sarasate with orchestral accompaniment. The orchestra's programs are taken from the standard symphonic repertoire, along with some contemporary scores. At the concert of March 1 the first performance was given (from manuscript) of Mr. Fastofsky's Berceuse Romantique.

The coming events scheduled by the Queens Symphony Society include a broadcast over WEVD on April 20; a benefit concert on May 2 at the Jamaica Jewish Center, when the guest soloist will be Leon Kairoff, baritone; concert for the benefit of the Laurelton Center at that organization's building in Laurelton, N. Y., May 19, with Elizabeth Urdang, guest soloist.

Ruth Shaffner Back from South America

Ruth Shaffner, soprano, has returned from a voyage to South America and the West Indies on the SS. Georgic. During her trip she fulfilled a number of concert engagements. Since coming back to New York, Miss Shaffner has appeared in the annual performance of the Bach St. Matthew Passion at St. Bartholomew's Church and is shortly to be heard in the Samson of Handel with the Columbia University Chorus, as well as in Scarsdale, N. Y., at the MacDowell Club; Passaic, N. J., on April 15; Washington, D. C., April 25, and Montreal, Can., the latter part of the month. She was heard in the Seven Last Words of Dubois, at St. Mathias' Roman Catholic Church, Ridgewood, N. Y., on Good Friday, and in the Dvorak Te Deum at St. Bartholomew's, on Easter Sunday afternoon. She has been engaged as soprano soloist of St. Bartholomew's Church, New York, for the ninth year, beginning May 1.

La Forge-Berúmen Artists in Newark

NEWARK, N. J.—Emma Otero, coloratura soprano, Manlio Ovidio, baritone, and Gerald Mirate, pianist, all from the La Forge-Berúmen Studios, New York, gave a recital here on March 19. They appeared in costume and created a deep impression with their splendid interpretations. The audience was so appreciative that in addition to applause, cries of "Bravo!" echoed through the hall.

D.

Paris Fêtes German Directorial Guest

Richard Lert Hailed as Conductor of Lamoureux Forces—Hekking Gives Cello Recital

PARIS.—Richard Lert conducted the Lamoureux Orchestra in a pair of week-end concerts at the Salle Gaveau. Large audiences attended on both occasions and accorded Mr. Lert memorable response. He gave finely lyrical readings of Brahms' fourth symphony, the first and second European auditions of Abram Chasins' picturesque Parade, and brilliant performances of Wagner's overtures to Tannhäuser and Die Meistersinger. Lert's forceful, vigorous conducting, and the penetrating qualities of his interpretations were greatly admired.

At the Saturday concert he was assisted by Juan Manen, composer-violinist, heard in that artist's Concerto di Camera, Chanson, and Variations de Virtuosité, for violin and orchestra. Sunday the soloists were Mlle. Warrot, who played Saint-Saëns' fourth concerto, G minor, in brilliant style; and Mlle. Gauley (soprano), Jean Planel (tenor), and M. Herent (baritone), who sang Idylle Funambulesque, by Robert Planel.

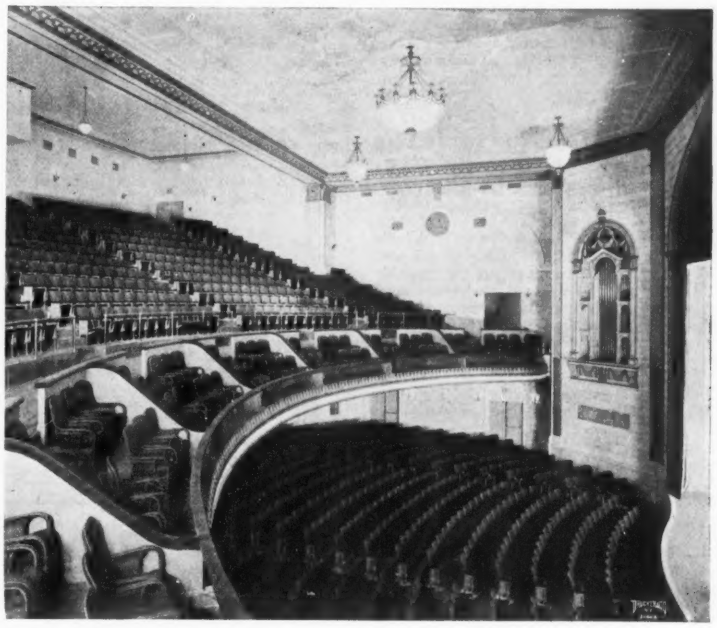
In the intimate charm of his Paris studio, Gerard Hekking, cellist, gave another of his interesting chamber music concerts. Assisted by Marcel Darrieux, violinist, and Boris Golschman, pianist, Hekking proffered a program of sonata in E minor, for cello and piano, by Ariosti-Salmon; first trio in B flat, Schubert; sonata, G major, Beethoven; and trio, C minor, by Brahms. As is customary at these séances, a large audience was present, and accorded warm applause to the artists.

Sergei Barsukoff, pianist, scored with his recital in the Salle Gaveau. His numerous hearers recalled him throughout the evening, and obliged the young performer to add several encores. In a pleasing program of less familiar works by Roncalli, Brahms, Chopin, Rachmaninoff, Medtner, Prokofieff, Liszt, Reger and Scriabin, as well as his own Poeme Sombre, Mr. Barsukoff displayed a facile technic, clear, ringing tone, neat phrasing and ability to charm his listeners.

M. G.

New York Town Hall Enshrines Notable Artistic and Spiritual Tradition

Its Auditorium the Scene of Daily Concerts and Recitals by Celebrities and Eminent Organizations of the Musical World—History of Its Founding



AUDITORIUM OF THE NEW YORK TOWN HALL

Kenneth Klein, booking manager of the Town Hall, New York, in a recent interview spoke pertinently of the factors that have contributed toward making that auditorium one of the cultural centres of New York.

"'Stone walls do not a prison make,' since they cannot confine the spirit; nor can they even house it," said Mr. Klein. "That saying is as true of a concert hall. Tasteful and beautiful surroundings, easy, comfortable ways of reaching easy, comfortable seats, restful, unobtrusive lighting, perfectly balanced acoustics which carry tone in its natural volume, neither blurring it here nor giving it stridency there—these are merely the physical setting befitting the finest music. They should characterize every concert hall and they should remain unnoticed. Never should they distract the mind from the one consideration that matters—the enrichment of life through untroubled enjoyment of the utmost available beauty.

"Such an ideal environment offers to music-lovers no more than they have a right to claim. Also, it offers them no more than stone walls can enclose. Beyond and above the values of an æsthetically satisfying scene in which to listen to music, there rises another intangible value—the value of a harmonious atmosphere. That atmosphere can only be created by and in what may be called the mind of the place; actually, in the minds of those who habitually make it their intellectual home. Such an atmosphere has a definite effect upon all who enter. It offers a spiritual value.

SPIRIT OF HIGH ACHIEVEMENT

"The spirit that pervades the Town Hall of New York City is not an accident; high ideals are seldom achieved accidentally. Forty years ago, six courageous women, endowed with no great wealth, determined to devote themselves to a high purpose, to be written of presently. After thirty years of effort, New York City saw one of the dreams of these women given a material form. The Town Hall rose in the heart of the city, a stone's throw from Times Square; an edifice built in the style of dignified simplicity characteristic of American architecture of the early and best period. Within, in a setting of intimate charm, it offers an ideal auditorium for concerts and lectures where 1,500 auditors may listen without losing a sense of close contact with the great artists they come to hear. The Town Hall also houses comfortable club rooms with spacious dining and banquet rooms. On the balcony lounge and in the historical rooms, in portraits and documents, the lives and traditions of great citizens of New York are kept as familiar as those of old friends. Inevitably the Town Hall has become the well-understood and well-loved cultural centre of the city. No austere atmosphere of sterile intellectuality is to be felt there. Home-like, cheerful, the Town Hall is constantly astir with the quiet yet vital activity of living and thinking human beings.

"No wonder that great musicians from all over the world have sought out so pleasant and so advantageous a setting as the best in which to present their art to the great musical metropolis. In the ten years of its existence, the Town Hall has been the scene of the American concert débuts of many famous artists. The roster of Town Hall concerts reads like a musical Who's Who. It is a list which is being added to each season, and indeed each week. No wonder that music-lovers in New York have found in it the *gemüthlich* surroundings in which to enjoy the great performers they love. Year after year artists return to the Town Hall. There they meet audiences with whom they have formed ties of an intimate and faithful comradeship in the shared adventure of beautiful music.

THE LEAGUE FOR POLITICAL EDUCATION

"Whether they themselves realize it or not, a fine audience can only feel perfectly at home when drawn together in an atmosphere created by genuinely fine ideals. The six women spoken of earlier had an essentially fine ideal. It was to form a league in which men and women might gain true political education through unbiased, non-partisan, non-sectarian discussion by distinguished lecturers, free from the taint of propaganda. For forty years the League for Political Education has adhered to this high policy with incorruptible integrity. In the lectures given at the Town Hall there has been no place for special pleading to further special interests, no promoting of class or group antagonisms or prejudices. The aim of the league has been to gain an honest understanding of the mature political philosophies of sincere, earnest men in public life. Since 1921 lectures have been given daily during the winter season in the Town Hall, founded by the League for Political Education. Eminent statesmen, great educators, literary men and women, scientists, explorers, philosophers and psychologists have presented their views to a membership for which all thinking men and women are eligible, and for an incredibly small subscription fee.

"The league membership in the present year was 3,368. But consider the keen minds concentrated in this greatest world metropolis. Think of the urgent importance of developing political understanding in this crucial period. We face the problem of making the most profitable use of leisure time, and at the Town Hall we have the opportunity for contact with the minds most influential in forming the coming social order. In view of present facts the league membership should be 10,000. A musical public which knows the Town Hall well as an artistic centre should be the first to appreciate and to grasp its importance in the broadening of their intellectual and cultural outlooks. Musicians, of all people, exercise perhaps the most elevating influence on the life of their time. They are probably the most sensitive to other forms of art, and the most capable of cultural development. Many times absorption in their own art deprives them of the influence they ought properly to exercise on the trend of events; yet no one is capable of keener understanding of its interests and its problems. The fact that modern music has been so profoundly influenced by, and has in turn influenced, modern thinking is proof of their place in the general social scheme. To musicians, as to a circle of culture lovers most naturally congenial to its ideals, the league extends a whole-hearted invitation to its membership, and to its home in the Town Hall."

D.

Radio Audiences Hear Antonio Lora's Valse

Valse, a composition of Antonio Lora, was broadcast recently by two piano teams. Frances Hall and Rudolph Gruen played it over WEAF on March 25, and Vera Brodsky and Harold Triggs performed the work on March 18 over WOR.

Brilliant Finale to Washington Music Year Played by National Orchestra

Kindler Leads Program Devoted to Mozart, Franck and Tschaikowsky —Boston Forces Conclude Series with Eclat Under Baton of Koussevitzky

WASHINGTON, D. C.—The National Symphony Orchestra concert on April 5, the final one of the season, presented a colorful program of works by Mozart, Franck, Georg Schumann and Tschaikowsky.

The Franck symphony was read by Hans Kindler with a masterful interpretation. Splendid also was Kindler's exquisite reading of Georg Schumann's Dance of the Nymphs and Satyrs. The program opened with the overture to the Magic Flute (Mozart) and closed with the "1812" overture (Tschaikowsky). The conductor was recalled eight times in response to bravos amidst constant applause.

The annual request program was presented by the National Symphony Orchestra in its twenty-fourth Sunday concert on March 25, before a large and enthusiastic audience. It included the Iphigenia in Aulis overture (Gluck), Scheherazade suite (Rimsky-Korsakoff), excerpts from the Nutcracker Suite (Tschaikowsky), Bolero (Ravel) and an encore, the waltz Wine, Women and Song (Strauss). Aside from Kindler's superb reading of all the numbers on the program, it is also fitting to mention the name of Concertmaster Frank Gittelson, who in his interpretation conveyed brilliancy in the required violin solo passages of Scheherazade.

CHAMBER-ORCHESTRA MUSIC

With thirty-two members of the National Symphony Orchestra, Kindler conducted at the U. S. Chamber of Commerce on April 1, a program of chamber-orchestra music under the auspices of Mrs. Elizabeth S. Coolidge. The program included the Bach suite in D major, the Mozart symphony in G major, Herbert Bedford's lyrical interlude, Pathway of the Moon—dedicated to Mrs. Coolidge and Falla's Three Spanish Dances.

This wealth of material written for such groups as Dr. Kindler conducted suggested possibilities for communities interested in maintaining a small symphony orchestra.

BOSTON SYMPHONY ORCHESTRA HEARD

In the final concert of the season in the symphony series, under the local management of Dorothy Hodgkin Dorsey, the Boston Symphony Orchestra (Dr. Serge Koussevitzky, conductor) had a large audience at Constitution Hall on April 4. It gave a program consisting of the Bach Brandenburg Concerto No. 3, in G major, for strings, the Schubert symphony in B minor (Unfinished), and Tschaikowsky's symphony No. 5, in E minor.

Notable coloring was conveyed in Dr. Koussevitzky's interpretation of the Schubert Unfinished, in many passages there being remarkable extremes in shadings. While it proved purely the individual style of Koussevitzky, it was, in the writer's opinion, the finest interpretation ever given here. The highlight of the program was his masterful reading of the Tschaikowsky symphony and in particular the finale.

RECITAL SERIES CONCLUDED

With the close of the musical season, it is fitting to mention, if only briefly important events and those who were responsible in sponsoring them.

C. C. Cappel, the manager of the National Symphony Orchestra, through painstaking efforts has created interest among transient Washingtonians with the result of almost capacity attendance at all performances given at Constitution Hall.

Dorothy Hodgkin Dorsey, an associate for over a decade of the late Mrs. Wilson-Greene, as head of the Dorsey Concert Bureau, made possible capacity attendance by the radical reduction in admission prices and regrouping of concerts with respect to day-of-the-week recurrence, such as the Tuesday series, Sunday series and the Boston Symphony Orchestra Series. The Tuesday series included Kreisler, Lehmann, Schipa and Pons. The Sunday series held such artists as Tibbett, Heifetz, the Don Cossack Chorus, Iturbi, the Vienna Saengerknaben, and Jeritza.

Renoux J. Smith, who succeeds his father, the late T. Arthur Smith, as head of the Smith Concert Bureau, presented a brilliant finale to a successful concert season when the Monte Carlo Russe appeared in two performances at the National Theatre to sold out houses. Under his management, the Philadelphia Orchestra also gave four programs, two under Stokowski, one under Eugene Ormandy and one under Issay Dobrowen, with whom Yehudi Menuhin gave a three-concerto program. A large audience at Constitution Hall greeted the Shan-Kar group of Hindu dancers in local début under the Smith management.

Henry Junge of Steinway & Sons has had the task for more than twenty uninterrupted years, through the various administrations since the Taft incumbency of taking charge of the pertinent details of the musical functions at the White House. Among the distinguished artists appearing at White House Musicales this season have been the Morgan Trio, Frieda Hempel, Josef Hofmann, The Aguilar Lute Quartet, John Goss and his London Singers, Heifetz, Ruggiero Ricci, Rose Bampton, Albert Spalding, John Charles Thomas and the Curtis String Quartet.

G. S.

CARLOS SALZEDO,
two of whose compositions for harp, Mirage and Fraicheur, were recently played by Blanche Hubbard for the Philadelphia Music Club in the ballroom of the Bellevue-Stratford, Philadelphia. Mr. Salzedo is harp instructor at the Curtis Institute of Music and a concert artist.

Ponselle, Horowitz and Milstein in New Orleans

Sydney Rayner Greeted by Home Townspeople—Guy Maier Offers Pianistic Travelogue

NEW ORLEANS, LA.—Rosa Ponselle, Vladimir Horowitz and Nathan Milstein each presented an individual climax to the month's music here. Besides there were numerous local recitals and one public concert of New Orleans' own Sydney Rayner, tenor of the Paris Opéra-Comique, who visited his home on his way to fulfill engagements in the West.

It had been ten years since the last Ponselle concert here, in which time there has been a mellowing of her glorious voice. Her interesting program of unhackneyed concert material and operatic arias brought ecstatic applause from a large audience in appreciation of the magnitude of her tonal and interpretative ability.

Horowitz and Milstein, whose careers and attanments read somewhat alike, gave the two concluding concerts of the Philharmonic Series this season. Their programs provided true technical enjoyment to the membership.

Guy Maier, in whom the Junior Philharmonic Society delights, was recalled this year for another pianistic travelogue.

The Philharmonic Society has launched its drive for membership next season, with a list of attractions which includes Ruggiero Ricci, Grete Stueckgold, Tito Schipa, a four-day Mid-Winter Music Festival featuring Harold Bauer, and three Minneapolis (Minn.) Symphony Orchestra concerts.

O. M. L.

Dante Society Honors Martinelli

At the Casa Italiana, Columbia University, an honor celebration was held on April 8 by the Dante Society, to mark the twentieth anniversary of the connection of Giovanni Martinelli with the Metropolitan Opera House.

A large audience heard Italo Falbo, editor of the Progresso Italo-Americano, make a laudatory address in Italian; and Leonard Liebling, editor of the Musical Courier, followed with a speech in English. Commendatore Angeloni, of the Italian Embassy at Washington, presented Martinelli with the gold medal of the Dante Society, and the closing words, modest thanks, came from Martinelli himself.

The warmest enthusiasm was registered, however, when the popular tenor consented to sing, and a demonstration of cheers followed his delivery of selections from Tosca, Girl of the Golden West, and, of course, Pagliacci. At the end, Martinelli was joined by Elda Vettori, in the first act duet from Tosca.

Telegrams of congratulations were read from numerous Italian dignitaries and musical persons, including Giulio Gatti-Casazza. On the platform, with other guests, one noted Giulio Setti and Tullio Serafin, who hastened from Boston (where the Metropolitan Opera had ended a week's stay) in order to attend the tribute to their noted colleagues.

R. P.

Madrigal Society Program

Marguerite Potter, president of the Madrigal Society, continues her Sunday afternoon Scholarship Fund programs at the Great Northern Hotel, New York. The Easter Sunday event introduced Dorothy Dell Potter, coloratura soprano, and Ludvig Juht, contra-bass player. Miss Potter sang French songs effectively, German Lieder with insight and especially excelled in Mrs. Beach's Ah, Love but a Day; Girometta (Sibella) and the Blue Danube waltz (La Forge arrangement) were sung with brilliancy and feeling, and applause brought an old-time favorite. Mr. Juht produced cello-like tones from his big bass viol in a Slavonic Dance (Dvorak), Gipsy Airs (Sarasate), and added an encore. Estonian Menuet, by his accompanist, Vladimir Padwa, was warmly applauded. Bertha Pearlstein was accompanist for Miss Potter.

Miss Potter introduced the guests of honor, including Florence Foster Jenkins, founder president of the New York Verdi Club; Grace Divine, of the Metropolitan Opera; Christine Burnham, pianist and composer; Cornelius Van Vliet, cellist, and Charles Kuusik, Consul General of Estonia.

F. W. R.

Foreign News in Brief

Barbirolli Conducts Sixty-six Concerts in Fourteen Weeks

LONDON.—John Barbirolli has led sixty-six concerts in fourteen weeks. Conductor of the Scottish Orchestra, Barbirolli is also permanent director of the Leeds Symphony Orchestra. He has further been engaged three times with the Halle Orchestra this winter, including the Elgar Concert, which the late Sir Edward Elgar was to have conducted.

In Scotland, the box-office receipts, in spite of a reduction in the price of tickets, have increased by $6,000, and the orchestra has about paid its way. In Leeds, each concert has netted a profit, although previous to this season the financial position of the organization was so bad that it was decided to reduce the number of concerts.

M. M.

Dresden State Opera Restores Der Vogelhändler

DRESDEN.—Carl Zeller's operetta, Der Vogelhändler (The Bird Dealer), has been making more or less frequent appearances on the Continental musical comedy stages for the last half-century, and has become almost a classic. The idea of producing this piece on the legitimate opera stage is however quite new. It was first done some time ago in Munich and proved to be so successful that Dresden decided to follow suit.

The result is in every way commendable and the production up to the high standard which one is accustomed to associate with the Dresden State Opera. This is operetta under ideal conditions—principals, chorus, ballet, orchestra, scenery and costumes all being first-class.

The libretto has of course been brought up to date and the present version is quite topical. The Bavarian and—in the Dresden production—Saxon dialects, account for a good deal of the humor. The music is charmingly versatile and often reminiscent of Johann Strauss. Lilting arias with haunting refrains, duets, folk-dances and ensembles follow in bewildering profusion. There is even a yodelling aria for the principal tenor, which if competently performed, as it certainly was by Max Hirzel, is calculated to bring down the house.

N. F.

Feuermann Booked to Play in Three Continents

PARIS.—Emanuel Feuermann, Viennese cellist, who will make his first American appearance next winter, has been engaged for a tour of thirty concerts in the Far East during October and November, 1934. Following this he will give ten concerts in Soviet Russia and make a number of appearances in the principal West European capitals before sailing for New York. At the present Feuermann is appearing in Central Europe, after recitals in Paris, Amsterdam and Vienna, and prior to his first concert in Palestine the latter half of April.

P. S.

British Engagements for Goeta Ljungberg

LONDON.—Goeta Ljungberg is to appear on May 4 as soloist with the London Symphony Orchestra under Sir Thomas Beecham, singing the finale from Salome. She will repeat the Salome music in August with the Manchester Halle Orchestra. In October Mme. Ljungberg will again be soloist with the Manchester Orchestra, this time in a Wagner program.

R. P.

Russian Music Festival Planned

LENINGRAD.—A ten-day music festival is to take place here from May 20-29. It will comprise three orchestral concerts of Russian classics, three of contemporary Russian works, and three operatic productions, including Prince Igor and two novelties, namely The Paris Flame, by Afasiev, and Lady Macbeth, by Shostakovitch.

A. B.

Strauss Celebration in Zürich

ZÜRICH.—A festival week devoted to Richard Strauss will take place here May 1-8. Strauss himself will conduct two concerts of his works from Macbeth to his most recent choral and vocal-orchestral compositions, also the operas Arabella and Frau ohne Schatten.

J. K.

A Six Weeks' Course
Beginning the First Week of July Will Be Given by
JOSEF and ROSINA
LHEVINNE
in Santa Barbara, Calif.

Note: Mr. and Mrs. Lhevinne will accept only twelve pupils each

For information address:
Miss Esther Vance, secretary
Josef Lhevinne
Kew Gardens, L. I., N. Y.
and
MRS. EDITH DE LEE,
3899 Washington Street,
San Francisco, Cal.

CARMELA
PONSELLE
MEZZO SOPRANO
METROPOLITAN OPERA COMPANY
MANAGEMENT CARMELA PONSELLE
90 Riverside Drive New York

ROY JARMAN
TENOR
OPERA—ORATORIO—
CONCERT
45 West 81st St., New York
ENdicott 2-9200

DORIS DOE
Leading Contralto Metropolitan Opera Company
Concert Management George Leyden Colledge
Steinway Hall *New York*

NEW YORK CONCERTS

APRIL 2

Marcel Hubert Marcel Hubert, cellist, gave a recital at Town Hall on Monday afternoon, his first appearance in one of the larger New York auditoriums. Mr. Hubert possesses gifts of a high order. Technically, he has polish and skill; expressively, his playing reflects a nature sensitive to musical color and the play of musical mood. His tone is sensuous and capable of effects of noble breadth and fine-spun delicacy, and is the purveyor of the artistic vitality with which Mr. Hubert invests the scores he performs. On his program were the Lalo concerto in D minor, Bach's suite in C, four short pieces and the Locatelli-Piatti sonata in D. The hall was filled with an audience whose enthusiasm recalled Mr. Hubert many times. Yvonne Hubert was an excellent accompanist.

Beethoven Association For an extra concert of the Beethoven Association at Town Hall Arturo Toscanini and twenty-seven members of the Philharmonic Orchestra contributed their services and offered a triumphantly exquisite performance of the Mozart symphony in A minor, No. 20, Wagner's Siegfried Idyll and the Beethoven septet to a capacity audience.

It is doubtful whether a concert of more supreme artistry than this has ever been given in New York. From every standpoint the music sounded with a finesse of nuance, attack and phrasing that was magnificent to hear. Toscanini, making his first appearance at Town Hall, conducted with a sense of poetry and a feeling for the form of these three works that made this concert one of the happiest evenings ever spent listening to great music. And his picked orchestra of expert musicians played with a clarity and precision that beggars description. It is needless to say that the discriminating audience was ecstatic in its appreciation and cheered and recalled the famous premier conductor repeatedly.

APRIL 3

National Orchestral Association The season's seventh concert of the National Orchestral Association (Leon Barzin, conductor) was held in Carnegie Hall on Tuesday afternoon. The soloist was Gregor Piatigorsky, who appeared in the first New York performance of a concerto for cello in D, transcribed by Gaspar Cassadó from the E flat horn concerto of Mozart. Mr. Piatigorsky played this same arrangement with the Boston Symphony Orchestra in March of 1933 and during March of this year with the Chicago Symphony Orchestra. The work has all the familiar Mozart characteristics of melodic freshness and beauty of instrumental writing. The soloist, acknowledged as one of the foremost exponents of the cello art, gave his interpretation notable depth and perspective, assigning to each theme its proper balance and emphasis, and limning a tonal whole of lineal clarity and coloring of requisite delicacy. He was accorded an ovation at the close.

Another special number was the first performance anywhere of a tone poem, Dead Forest, by Willy Stahl. Mr. Stahl, who is a native New Yorker, was inspired to write this composition by a visit to the Petrified Forest in Arizona. It is modern in style and treatment, orchestrated with piquancy and constructed without a superfluous note or theme. The audience received this innovation in the orchestra's repertoire with emphatic approval, and Mr. Stahl had to bow repeatedly from his box.

Other items on the program were by Goldmark, Brahms, Rabaud and Chabrier. The orchestra, under Mr. Barzin's deft guidance, played with its accustomed merit and skill.

Sylvia Hammerslough A recital by Sylvia Hammerslough, soprano, drew a large audience of cordial disposition to Town Hall. The young singer, who was assisted at the piano by Stuart Ross, presented a substantial and tastefully arranged program of songs in four languages. Especially effective were her interpretations of older, classic music. The opening group in Italian included Bononcini's Per la Gloria d'adoravi; a rare excerpt, Del mio core, from Haydn's unfinished opera Orfeo; and Donaudy's Madonna Renzuola. She showed vivacity and appreciation of style in her French group, which listed three songs by Fourdrain and the aria, Adieu, notre petite table from Massenet's Manon. The most substantial offerings were a Lieder group, including Reger's Waldeinsamkeit, Strauss' Allerseelen, Die Zeitlose and Die Verschwiegene and Hans Hermann's Beim Tanz. There was also an attractive list in English, made up of Rimsky-Korsakoff's florid The Rose Has Charmed the Nightingale, Griffes' atmospheric Waikiki, MacDowell's The Swan Bent Low and Rummel's Ecstasy. A number of encores were added at the insistence of the audience. Mr. Ross' accompaniments were played in excellent style.

APRIL 4

Philharmonic Orchestra Hans Lange was on hand at this Wednesday evening (and Friday afternoon) program of the Philharmonic Orchestra, with another of his diversified and unconventional lists of compositions.

The local première of the occasion was Nikolai Berezowsky's Sinfonietta, op. 17, which won a prize in the contest for American composers held by the National Broadcasting Company in 1931-32. The work is cheerful, bright music, of engaging melodic suggestiveness, and scored with the skill which has come to be expected from the young Russian-American creator. His idiom is strongly modern in the Sinfonietta but avoids the din and crass harmonizations which the "ultras" employed so ruthlessly in former years. The audience seemed to like the Berezowsky opus and applauded the bowing composer most warmly.

Weber's Preciosa Overture, not heard at the Philharmonic concerts since 1913, and Debussy's rhapsody for clarinet and orchestra, last done there in 1912, were other unusual features.

The Weber pages are pleasant material. Debussy devised his piece (one of two) in 1909-1910 as a test for young players when he was a member of the jury at the Paris Conservatoire public examinations. The rhapsody is fluent and amiable writing, not of Debussy's best, but well worth hearing. Simeon Bellison, the first clarinetist of the Philharmonic, gave an excellent account of the quasi-novelty playing with lovely tone, sensitive taste, and immaculate execution.

Sibelius' third symphony, in C major ended the program, and confirmed the already existing impression that it does not represent the Finnish musician in a deeply creative vein. The themes miss distinction, the orchestration is routine, and nowhere is there a high order of fancy or compelling feeling.

Mr. Lange conducted with his accustomed care, insight, and regard for style and contours.

APRIL 5

Boston Symphony Orchestra A small fire in the rear-stage incinerator of Carnegie Hall caused smoke to drift into the auditorium during the evening concert of the Boston Symphony Orchestra—just after the intermission—and made some of the auditors uneasy until Serge Koussevitzky asked for restraint as there was no danger whatsoever.

Later, one wag remarked on the way out, that the real fire of the evening came in the performance of Tschaikowsky's fifth symphony, which Koussevitzky led with tremendous verve, shared in by his players. The work, too much neglected in New York, still has strong appeal of melody, rhythm and color.

Hindemith's Konzertmusik, for strings and brass, opened the program and showed again (as it did when previously heard at Carnegie Hall in March, 1932) that the German modernist has easy facility of construction when he writes chattering music, but is not so much at home in the devising of lyrical measures.

Debussy's Afternoon of a Faun and Strauss' Till Eulenspiegel completed a concert at which the conductor and orchestra deservedly shared in the applause of an audience which no doubt regretted that the present occasion marked the last Thursday evening appearance in New York this season, of the always welcome visitors from the Athens of Massachusetts.

APRIL 6

Joseph and Isidor Achron Appearing in their first joint recital, Joseph Achron, violinist and composer, whose works have been performed by prominent organizations and artists, and his brother, Isidor, familiar to many concertgoers as the accompanist for Jascha Heifetz during a number of years, devoted their Town Hall program to sonatas. The works given were the Kreutzer of Beethoven, that by Franck in A major, and Saint-Saëns in D minor. Thorough understanding of the musical structure of these works was to be expected from the two musicians, whose appearance attracted a cordial audience including persons prominent in New York social and art circles. The playing of the program was marked by substantial qualities of musicianship. On the tonal side, Joseph Achron was somewhat hampered because his violin was affected by a damp evening not too kind to strings. His finger technic was of agile quality and his interpretation was spirited, especially in the brilliant measures of the Kreutzer sonata. Isidor Achron contributed pronounced merits of technic and phrasing, with fullness and warmth of tone always in evidence. Their audience applauded their work warmly, even between the movements of the various compositions, and they were many times recalled.

APRIL 7

Boston Symphony Orchestra Winding up its New York season with this Carnegie Hall matinee, the Boston Symphony Orchestra, with Serge Koussevitzky, made a triumphant finale of its last program, and won an ovational tribute from the faithful patrons of a truly great organization.

There was playing of classical breadth and transparency in the Concerto grosso, B minor, No. 12 (for string orchestra) by Handel, and warm tone, impassioned utterance, and technical mastery marked the performance of the C minor symphony by Brahms.

A first local hearing was that of Charles M. Loeffler's Evocation, for orchestra with chorus of women's voices, and a Speaking Voice. The work dates from 1930. Loeffler composed it for the dedication of Severance Hall (the home of the Cleveland Orchestra) and the première took place there February 5, 1931, when Musical Courier columns carried a review of the interesting opus.

Again, the finely fashioned score, rich in tasteful ideas, gave pleasure to fastidious listeners. The music is set to lines from the Greek Anthology (Englished by J. W. Mackail). David Blair McClosky delivered the Speaking Voice, but with not quite the necessary nobility. The Cecilia Chorus sang with fluency and charm.

Mr. Loeffler appeared on the platform and shared with Koussevitzky in the honors extended by the auditors.

APRIL 8

Erno Valasek A first New York appearance was made in a Town Hall recital last Sunday by Erno Valasek, thirteen-year-old violinist, who has appeared as soloist with the Cleveland Orchestra and has given solo programs in that city. Master Valasek studied with Charles Rychlik in the Ohio city, and since coming to New York has been under the guidance of Adolfo Betti. Aurelio Giorni, with whom he has studied theory and composition, was at the piano for this recital.

The program included the Bruch concerto in G minor, the Bach sonata for violin alone in the same key, the Tartini-Kreisler variations on a theme by Corelli, and shorter numbers by Rychlik, Wagner-Wilhelmj, Wieniawski, Paganini-Kreisler (Caprice No. 20), Grieg-Betti and Smetana-Ondricek. A broad and vibrant tone of considerable eloquence and beauty was one of the most conspicuous assets of the young player, who showed also a feeling for phrase and musical expressiveness. His technical ability was well developed. The Bach sonata, in which young Valasek seemed to be most at ease, was a fine exhibition of sincerity, of musicianship, command of dynamic variety and poise of performance. A promising talent, this player should develop into a satisfying recitalist with proper guidance. Mr. Giorni played the accompaniments with evident pride in the boy's achievement. The audience was cordial and called for encores.

Philharmonic Orchestra Glinka's overture, Ruslan and Ludmila, Tschaikowsky's violin concerto and the same composer's fourth symphony, made up a Sunday afternoon of Russian music delivered by the Philharmonic Orchestra with Hans Lange conducting, and Nathan Milstein as the soloist.

Mr. Lange handled his forces with *élan* and distinction, and not only gave lovely interpretations of the orchestral pieces but also furnished a particularly understanding accompaniment for the concerto.

Milstein, in rare form, delivered the rich hued and abidingly beautiful Tschaikowsky pages with superb mastery and stirring effects. His vibrant tone, pulsing temperament, and unfailing skill of fingers and bow, brought peal upon peal of applause, and made the artist bow a prolonged series of acknowledgments.

League of Composers The final concert in the League of Composers' series, given at the French Institute last Sunday night, was devoted equally to European and American works. This fifth program of the season opened with the second quartet, op. 17, by Bela Bartok, played by the New World String Quartet (Ivor Karman, David Mankowitz, Charlotte Karman and Carl Stern). Bartok's work has the elements familiar in the music of this original and sincere figure, enshrining the folk idiom of his native Hungary in its purest form, embodied in a style of formidable contrapuntal and polytonal makeup.

Manuel de Falla's harpsichord concerto was played under the baton of Juan José Castro, South American conductor and composer, with Ralph Leonard Kirkpatrick, a talented young clavecinist, as the soloist. The small ensemble which gave the accompaniment included Manuel Compinsky, Harry Fuchs, Henry Bové, John Leoncavallo and Robert Dean MacLean. Falla's work departs from many of his previous programmatic scores in leaning less strongly toward Spanish national idiom, being rather modelled on neo-classic lines. Though less characteristic of this picturesque Iberian figure, it represents some of the best and most musicianly work that the composer has given us. The reception was markedly cordial.

Five songs by Charles Ives were sung by Julius Huehn, baritone, with Aaron Copland, composer, at the piano. The marked talent of Ives, a sturdy New England figure who developed in solitude an individual style including some elements of considerable originality, was represented in several of its phases in the songs heard. They included Evening, Two Little Flowers, Berceuse, See'r, Serenity and Charlie Rutlage—pieces marked in some instances by the sharp satiric note and dry irony familiar in the poetry of Robert Frost, in other cases of lyrical beauty and at times frankly experimental in nature. Though one may not feel that all of Ives' vocal settings are wholely successful, there is no denying the concentrated power of his style, the seriousness of his approach. Mr. Huehn, a talented and fine-voiced singer, gave expressive voice to the numbers.

The first New York performance of Roy Harris' concerto for six stringed instruments, already familiar to gramophone and radio audiences, concluded the concert. This work was played by the Aeolian String Quartet (Messrs. Compinsky, Joseph Relich, David Dawson and Fuchs), assisted by Max Weiser, viola, and Mr. Stern, cello. The four movements of this vigorous and original work show the ambitious and sometimes problematic manner of a composer, whose natural simplicity of speech is oddly mated to an intricate polytonal series of self-evolved patterns. One has the feeling that Harris' real talent is a spontaneous, almost improvisational one, and that he is struggling with the problem of form conceived in small units, worked out sometimes in pedantic detail. At times his speech bursts free of these fetters and one has remarkably eloquent passages such as the chanting, Whitmanesque pages of the final movement. The mournful descending chromatic figure in the adagio is a haunting one, but the movement never seems to develop. The scherzo is possibly the most successful in a formal sense.

Other Concerts

Vivienne Butler, dancer, assisted by Tito Guizar, tenor, and Vincent Sorey and his orchestra, Town Hall, April 5, evening.

ARTHUR HARTMANN

Violin Virtuoso, Pedagogue, Founder of the Hartmann String Quartet and a Distinguished Composer and Arranger

WORKS for VIOLIN and PIANO

Autumn (In Hungary) Romance	.50
A Cradle Song	.50
Seven O'Clock	.40
Souvenir	.65
Suite in Ancient Style (Aria–Gavotte–Sarabande Varié–Finale)	1.25
A La Lune. Berceuse (Kjerulf) Concert Transcription	.50
La Chanson des Abeilles (*Song of the Bees*) (Filipucci)	.75
Valse Caline (Brogi)..........	.65

PIANO SOLOS

A Cradle Song................	.50
Miniatures (A Spring Frolic–A Summer Afternoon–Autumn–Desolation)	.50

FOUR SONGS

For Medium Voice with Piano Acc.

Baby Tears	.45
Cherry-Ripe	.45
The End	.50
When I Walk with You.......	.45

Your Dealer, or

Carl Fischer, Inc.

COOPER SQUARE, NEW YORK

BOSTON: 252 TREMONT ST.

KIMBALL HALL: CHICAGO

Director of Monte Carlo Ballet Praises Americans' Love of Art

Colonel de Basil, Before Sailing with Company for European Spring Tour, Tells of Plan for Five Months' Season Here in 1934-5

Interviewing Col. W. de Basil, general director of the Russian Ballet (of Monte Carlo) in his Waldorf-Astoria suite proved a stimulating experience. Conversation was carried on in French, Russian and English. Leonid Severny, press representative, frequently came to the rescue and helped the visitor over verbal snags.

Col. de Basil expressed himself as delighted with his first visit to America.

"How many engagements have you fulfilled this season?" he was asked.

In slow, precise English, he replied: "One hundred and eighty-five within four and a half months. We will return to America next October for a five-months' tour."

A conversational interlude in Russian then ensued between Col. de Basil and Mr. Severny. Turning to the interviewer, Mr. Severny interpreted.

New Native Work Introduced

"Col. de Basil says that after forthcoming engagements in Brooklyn, Newark, N. J., Philadelphia (a reëgagement), Montreal and Quebec, we will return to New York for a farewell performance of the season. At this time we will present the première of the new American ballet, Union Pacific. The libretto and music of this sequence are based on the historic epoch of America of the 'seventies, when the Union Pacific Railroad was being built. With this great accomplishment, it seemed as if the whole psychology of the nation began to change. Birth of the industrial spirit!

"The composer of the music for the American ballet is Nicholas Nabokoff, a Russian who has already won prominence in Europe. The libretto is from the pen of the American poet, Archibald MacLeish. For the foundation of his score, Nabokoff has taken American songs—workmen's songs, those of the railroad builders, cowboy ballads and Virginia reels, secured from a rare collection of recordings of music of the 'sixties and 'seventies as sung by Buell Kasee. This collection is owned by Gerald Murphy.

"Albert Johnson designed the sets for the new work, and the trappings of the dancers were conceived by Arine Sharoff, who costumed Alice in Wonderland for Eva Le Gallienne. We expect to give this premiere between April 16 and 20."

On April 28, Col. de Basil and his ballet sail for Europe. What vacation they have will be brief, for they open an engagement of fifteen performances in Barcelona on May 10. The Spanish government has invited them to create a Spanish ballet and their engagement there is under government subsidy. May 28 takes them to Paris for twelve appearances, during which Union Pacific will be one of the presentations.

"Col. de Basil," went on Mr. Severny, "hopes to make this new American ballet propaganda for American music and poetry. He, you may be sure, will do all in his power to ensure its success over there. After Paris, we go to London for a six-weeks' engagement at Covent Garden, under the auspices of Friends of the Russian Ballet Society. We will be accompanied by the London Philharmonic Orchestra.

Russian conversation again ensued between the two men. "Col. de Basil wants to know," laughed his interpreter, "if you don't think the ballet is then entitled to a rest? All will enjoy a month's holiday somewhere on the Riviera. It hardly seems long enough after their lengthy season. The two months following are to be devoted to preparing programs for 1934-35.

Finds Appreciation Here Warm

"Col. de Basil says the company next season will be substantially the same except that two or three new dancers are to join them from the Russian Ballet School in Paris. One of these is a talented American girl. This brings up an important point: he plays no favorites in nationalities. When he finds talent he is delighted. Like Diaghileff, de Basil is constantly searching for genius. He invites musicians, composers, poets and artists to call their talents to his attention. Americans, he declares, have a true love of the arts and their enthusiasm and warm-heartedness have made both him and his ballet feel they have been here many years. He says it is much the same spirit that obtained in Russia before the Revolution. In this country living conditions prevail that one may search for in vain in Europe now."

COL. W. DE BASIL,

general director of the Monte Carlo Ballet Russe.

"I would like to create an American ballet here," Col. de Basil expressed himself via interpreter. "The youth of the country have strong bodies due to athletics and outdoor sports. Besides, I see much talent. I hope to carry out this project before long."

Col. de Basil's art is apparently of international scope. He has created, besides Union Pacific, a new ballet for Paris, which will be performed in the forthcoming appearance in the French capital. The libretto is by Andre Gide; music by Dukelsky, and the designs by Lurcat. Next year, this creation is to be included in the American repertoire.

J. V.

Gena Branscombe Conducts Easter Music

An Easter program was given by the AWA Choral at the American Woman's Association, New York, on April 1. Gena Branscombe is the conductor of this chorus, and the instrumental background was supplied by Berthe vanden Berg, accompanist, Eugenie Limberg, violinist, and Virginia Duffey, organist. Soloists included Mary Adell Carson, Ruth Eginton, and a Paulist chorister.

Music of the season, ranging from a fifteenth century melody and compositions of Bach and Palestrina to contemporary inspiration, comprised the program. The choral, made up of women's voices, gave ample evidence of the sound training they have received under Miss Branscombe. Their performance was notable for broad range of tonal effects, command of volume and precision of attack and balance. The soloists were effective and their individual passages were well-chosen for contrast to the ensemble singing. There was a large audience, who, in observance of a request printed on the program, refrained from applause during the concert. However, the close attention which the listeners accorded Miss Branscombe and her cohorts spoke as eloquently as the plaudits which the nature of the music precluded.

M. L. S.

ATTRACTIONS

ADA RADIN
KEHLMANN
LYRIC SOPRANO

Scenes from Gounod's FAUST (in costume)
ROERICH HALL, 310 Riverside Drive
Sunday Evening, April 15, 8 P.M.
Mgt.: S. NAITOVE, 1440 B'way, N. Y.

Metropolitan Opera Series Feature Of Musical Activities in Hub City

(*Continued from page* 5)

Tannhäuser, April 4 (Matinee)

The outstanding feature was the beautiful singing of the two leading sopranos—Elisabeth Rethberg delivering the music of her namesake with characteristic purity of tone, and Frida Leider, as Venus, renewing previous impressions of eloquent artistry. The sonorous voice of Emanuel List made a favorable impression as he made his Boston début in the rôle of the Landgraf. Friedrich Schorr, singing Wolfram, was not in best voice, but his artistic treatment of the music was nevertheless compelling. Editha Fleischer sang the solo music of the shepherd. Above these things, however, was the remarkable work of the Tannhäuser, Lauritz Melchior, one of the finest Wagnerian tenors Boston has heard in this generation.

The performance, which was liberally cut, was directed by Artur Bodanzky with too perfunctory a hand. His chorus sang well, but he was not so fortunate with the orchestra.

Lucia di Lammermoor, April 4

Lily Pons created tremendous enthusiasm in the title rôle, the Mad Scene causing especial excitement. Nino Martini was also greatly applauded as Edgardo. The parts of Enrico and Raimondo were in the hands of Armando Borgioli and Virgilio Lazzari. Vincenzo Bellezza presented a sparkling version of the score, so that the listener forgot that Lucia is old-fashioned music.

Pagliacci and Emperor Jones, April 5

The double bill served as the occasion of a sort of Lawrence Tibbett night, with the baritone singing a sonorous Tonio in the curtain-raiser, and presenting his superbly-charactered Brutus Jones in the Gruenberg *tour de force.* Besides Tibbett's great singing and acting, which are too well-known to require further comment, the other singers by no means paled into insignificance. Editha Fleischer as Nedda, and Giovanni Martinelli as Canio made excellent contributions in Pagliacci, which Bellezza directed vigorously and musically. Tullio Serafin presented The Emperor Jones with masterly musicianship. Marek Windheim made a Smithers to the life, while the staging and choral singing were of the high calibre they had attained in the New York presentation.

Götterdämmerung, April 6

It seems incredible to the outsider that this Wagner masterpiece has been previously presented in Boston only two or three times, the last time about eleven years ago. The performance of the Metropolitan was therefore heard by an audience almost awe-struck by the thrill of the occasion. Bodanzky directed with masterly precision and with splendid realization of the larger lines. The able cast of singing actors (of whom it would be a pleasure to write at greater length) included Lauritz Melchior as an excellent Siegfried, Frida Leider in fine voice as a heroic Brünnhilde, Emanuel List as a most diabolical and beautiful-voiced Hagen, Friedrich Schorr as Gunther, Dorothee Manski as the excellent Gutrune, and Maria Olszewska as Waltraute. Editha Fleischer, Phradie Wells, and Irra Petina were respectively Woglinde, Wellgunde and Flosshilde; while Mmes. Petina, Wells and Manski were the Norns. Among other features of the impressive production one should at least mention the fine choral singing.

Pélléas et Mélisande, April 7 (Matinee)

Lucrezia Bori was a beautiful Mélisande, in voice, action and appearance. Edward Johnson was the masterly Pélléas both tonally and histrionically; Ézio Pinza the Golaud, Leon Rothier the Arkel, and Ina Bourskaya the Genevieve. The parts of little Yniold and the physician were played by Ellen Dalossy and Louis d'Angelo. The charming performance was conducted by Louis Hasselmans.

Rigoletto, April 7

Lily Pons, who appeared as Gilda, again brought the house down by her singing. Charles Hackett's Duke and the suavely sung Rigoletto of Giuseppa de Luca were also greatly applauded by an audience which filled all available space. Louis d'Angelo appeared as Sparafucile and Ina Bourskaya as Maddalena, while the lesser parts were in competent hands. The vigorous choral singing and the playing of the orchestra under Bellezza were by no means routine. It was, all in all, a typical gala finale for a successful engagement.

Composer Leads Novelty

The Boston Symphony Orchestra, under Serge Koussevitzky, gave on March 29 and 31 a program that included beautiful presentations of Debussy's Afternoon of a Faun, d'Indy's Istar Variations, and the Brahms second symphony. The opening number of the program was the new concerto for orchestra by Walter Piston, with the composer conducting. The composition, which is an admirable filling of an old form with fresh matters, was well received by the Boston audiences.

Several excellent programs during the week of opera had to be caught by your correspondent, so to speak, on the wing. They will be reviewed in next week's edition of the Musical Courier.

Milwaukee Orchestra Plans Summer Concerts

Frank Laird Waller to Conduct—Affairs of Winter Series to Be Adjusted—Hugo Bach Leads Symphony Concert of New Organization

Milwaukee, Wis.—The Thursday night summer concerts given by the Milwaukee Philharmonic Orchestra will be resumed shortly, according to the announcement of U. F. Durner, manager of the Eagles Club where the concerts are to be played again under the direction of Frank Laird Waller, conductor of the disbanded Milwaukee Philharmonic.

The concerts are to be presented by a group composed of sixty former members of the Philharmonic under Dr. Waller. On alternate Thursdays this year, in connection with an opera chorus of forty voices under Foca Di Leo, the orchestra is to play the music of short arrangements of popular operas. No name has as yet been chosen for the new aggregation.

The affairs of the Milwaukee Philharmonic Orchestra still await settlement with disposal of a garnishment action which tied up funds and advance payments made by subscribers for the winter concert series.

New Ensemble Formed

Meanwhile another large group of former Philharmonic players have organized the Milwaukee Symphony Orchestra; with its former first cellist, Hugo Bach, conducting. The orchestra of sixty played its first concert April 3 and the program was broadcast by the radio station WTMJ as the first of a "Live Music" series, which is designed to acquaint music-lovers with the musicianship of home players and the works of contemporary Wisconsin composers.

J. E. McC.

Martini Sings on Chesterfield Broadcast

The third of the new Chesterfield radio broadcasts over WABC, and to which the public is invited at the Radio Theatre, presented Nino Martini on April 7. Assisted by Andre Kostelanetz and his orchestra, and a choral background, Mr. Martini beautifully interpreted the Salut demeure aria from Faust, the popular Ay, Ay, Ay and I Hear You Calling Me. Both by his growing artistry and ingratiating personality did Mr. Martini win the enthusiasm of the crowded house.

M. T.

Russian Language Taught by New Method

O. W. Coleman, a professor of languages and mathematics, has produced a new method for the study of the Russian language. This new method, which is called the Cipher-System, has concentrated the language into what he describes as "an astonishingly easy form." It is claimed that a few lessons are sufficient for one to be assured of being able to read. The system is thought of especial interest to vocalists, who may wish to add to their linguistic scope. Mr. Coleman is the father of a family of musicians, among whom are the violinist Joseph Coleman, and the orchestral leader Emil Coleman.

La Forge Artist in Stamford, Conn.

Stamford, Conn.—Justine Gédéon, lyric soprano diseuse, gave an interesting and effective recital in costume at the Schubert Club here on March 14. Mme. Gédéon wore authentic costumes of the various periods and made a charming appearance. She has a delightful voice which she applied with delicate artistry. Mme. Gédéon is a singer from the La Forge-Berúmen Studios, New York.

A.

Mary Moore in Victor Hugo Program

Mary Moore, American story-teller, gave a program on April 8 at the Little Theatre, New York, under the auspices of Great Literature Across the Footlights. Miss Moore presented the Story of Jean Valjean from Victor Hugo's Les Miserables with interpretative rhythms by the Chalif Dancers, musical accompaniment by Robert Gayler.

CATERINA JARBORO CONCERT SOPRANO

"There are passages in the Nile scene that I have not heard sung as beautifully by anyone else since the prime of Emmy Destinn."—*Pitts Sanborn, N. Y. World-Telegram.*

BOOKING SEASON 1934-35
EXCLUSIVE DIRECTION: PHILADELPHIA MANAGEMENT AND CONCERT BUREAU.
529 South 19th St., Philadelphia, Pa.
New York Representative: Mrs. Effie Diton, 1925 Seventh Ave., New York City

ALEXANDER RAAB
MASTER PIANO CLASSES
New York, April 23-May 26
Chicago, June 24-August 6
For information address
Marion Bergman, 310 W. 106th St., New York

Picturesque Folk-Song Country Yields Rare American Ditties

"Ballad Hunt" Takes Marion Kerby and Hamilton Forrest Into Kentucky Mountain Fastnesses

MARION KERBY
with mountain singers. (Photo by Jimenez Studios.)

Jean Thomas, author of Traipsin Woman and Devil's Ditties, and founder of the American Folk Song Society, which annually, on the second Sunday in June, presents the American Folk Song Festival at a location near Ashland, Ky., was recounting the story of a recent "ballad hunt." Her companions were Marion Kerby and Hamilton Forrest.

"Miss Kerby," said Miss Thomas, "just up from Palm Beach, where under balmy skies she sang a concert before a fashionable audience, climbed into a jolt wagon with Mr. Forrest, her associate artist, and myself, and we journeyed through snow and mud and wind into the fastness of the Kentucky mountains.

"To be sure, we stopped at Granny Doherty's cabin on Lonesome Creek and there found the old lady garbed in dark calico, a breakfast shawl about her stooped shoulders, hovering before the log fire. In her strange little voice, Granny sang Gentleman Rat—a rare version of Frog Went Wooing.

MARION KERBY and HAMILTON FORREST
at the horse sale. (Photo by Jimenez Studios.)

"Marion Kerby, herself, known in the theatre as the human dynamo, admits that never was she so thrilled. We had traveled deep into the mountains and finally had to abandon our jolt wagon for a corn sled in order to cross the mountains. At a narrow pass, way up high on the ridge, we met a mountain man and the woman (his wife) on mule back. She sat in queenly fashion on a side saddle—a saddle, mind you, trimmed in rich red velvet and from the middle dangled a gorgeous tassel of scarlet red. The man in dark, heavy clothes and the familiar wide-brimmed felt of the mountaineer, had thoughtfully thrown over the back of his mule a warm sheep's hide. On his arm he carried a home-made hickory basket, over which was tied a piece of 'bleach' to hold fast the contents of butter and eggs and ginseng; for they were on their way to the settlement to trade for 'fixins and purties.' She on her velvet-trimmed saddle and he of noble features looked as though they might have ridden out of a canvas of Elizabethan days. The picture was enhanced when, in answer to Miss Kerby's inquiry, Do you know any old ballads? the woman smiled graciously and replied, 'I were fotched up on song ballets. Shall I sing one for you?' With that, she lifted her eyes to the snow-covered peaks and sang in inimitable fashion, Lord Thomas and Fair Elender, while Miss Kerby, Mr. Forrest and I stood spellbound. When the song was finished and Miss Kerby had found her voice, she urged 'Won't you sing another, please?' Our singer burst into the gay tune of Pretty Polly, singing it in a way that not even I, a lifelong ballad hunter, had ever heard. 'It is superb,' exclaimed Mr. Forrest, and that very night he composed an arrangement for it.

"Hamilton Forrest first came into prominence through his opera, Camille, written for Mary Garden. Later he wrote Wings of a Century, the pageant at the Century of Progress, which was Forrest's first flight into research and arrangement of folk lore. But since his association with Marion Kerby, he has arranged more than ninety folk tunes, both Negro and Kentucky mountain, which they are using in their season.

A GATHERING OF FOLK MUSICIANS

"One night, we all gathered about the log fire in my own little cabin, Traipsin Woman, out on the Mayo Trail in the foothills. Few cabins in the Kentucky mountains can boast of a melodian, but through the help of a mountain-man I obtained one for my cabin. On this night the Singin' Fiddler of Lost Hope Hollow, Jilson Setters, came along with his fiddle in an oil-cloth poke and joined the gatherin. He fiddled and sang many a ballad. He fascinated Miss Kerby with his Cacklin Hen and when she asked, 'Won't you call the calls for me, which you use right here in the Kentucky mountains?' he threw back his head and responded with a verve. Miss Kerby will use these calls for the first time on the concert stage in this and foreign lands, just as the mountain fiddler called them for her, as we stepped the tune on the puncheon floor of my windowless cabin while the log fire crackled on the hearth. Each one of us sang a ballad or fiddled or played a tune. When it came my turn, I sang a 'lonesome' tune:

> "One day while in a lonesome grove,
> Sat o'er my head a little dove;
> While its lost mate began to coo,
> It made me think of my mate too.

"When I had finished, Jilson Setters remarked to the delight of the party, 'Woman, you sing pint blank like us mountain people. 'Pon my honor, you could even lead a singin' gatherin'.

"Outside, the snow lay heavy on the hills around about and all was quiet in the hollow where my cabin nestles beside a brook now covered with ice, but beside the hearth was warmth and kindly feeling. Then it was that Mr. Forrest, seated in a straight hickory chair at the tiny melodian, brought forth such inspired music that a hush fell upon us—a hush like a benediction. Seldom is it that a composer, an interpreter, a collector and authentic mountain minstrels to whom the ballad has been handed down by word of mouth from their Anglo-Saxon forebears, assemble about the hearth of a windowless cabin in the mountains of Kentucky.

"Old tales woven to old melodies gathered by the hill child's Anglo-Saxon forebears from the wandering minstrels of Shakespeare's time and held safe in mountain fastness that have barred the world, safe and unchanged in the pristine beauty of Elizabethan days. The mountain folk have brought the tunes down to the foothills and Marion Kerby will carry their songs upon her lips out into the world and back across the sea from whence they came. Nor would she depart until we had journeyed on to Kingdom Come. Here it was that Jason, the singin'est lad on the creek, sang for her Jolly Tinker Man, which Miss Kerby has added to her group of Kentucky mountain ballads.

VISIT TO HORSE SALE

"Once, we came upon a horse sale. It was the first day of court and the fellows had gathered from far and near to 'swop nags' and to 'jockey' around. Even so, they stopped to sing for Miss Kerby and to have their 'likeness took.'

"What I had hoped for has happened. The usual European plans of Marion Kerby and Hamilton Forrest have been postponed. Together with Sally Kirby, Marion's cousin, who was of our party and who is also a folk lorest, recently returned from a summer in a mountain temple in Japan with Mrs. L. Adams Beck, they will return to Kentucky not only for my festival in June but in order to continue our research in the Kingdom Come country.

"The American Folk Song Festival, which we of the mountains call A Singin' Gatherin,' will be held the second Sunday in June in the foothills of Kentucky at my cabin, The Traipsin Woman, on the Mayo Trail. Here on a great rustic stage erected in front of the tiny cabin, mountain minstrels gather to sing the music of the mountains in a cathedral of high hills which give back the echo of song-frolic and lonesome tunes, wassail and warning songs sea chanteys and love ditties to the muted strains of fiddle and dulcimer, of harp and flute." D.

Max Jacobs Leads Third Trenton Event

Catherine Reiner Appears as Soloist With Orchestra

TRENTON, N. J.—Under the leadership of Max Jacobs the Trenton Symphony Orchestra gave its third concert of the season in the War Memorial Building recently. Much interest and appreciation were noticeable among the responsive audience, as the progress made by the organization since the engagement of Mr. Jacobs was so evident. He has brought together this group of professional musicians and through consistent and thorough training has made considerable strides since the first concert.

The program opened with the Dvorak New World Symphony, which was given a thoroughly competent reading. This was followed by a soprano aria from Eugene Onegin by Catherine Reiner. Two numbers from the Caucasian Sketches by Ippolitoff-Ivanoff followed. The soloist made her second appearance in the Liebestod from Tristan and Isolde. In this Miss Reiner was at her best, her warm voice beautifully blending with the splendid orchestral performance. Both Miss Reiner and Mr. Jacobs were recalled many times to receive enthusiastic applause. The concert closed with a majestic performance of Les Preludes by Liszt.

The three concerts given thus far have been such events in local music that it is hoped additional programs will be arranged, if not this season, surely a longer season next year under Mr. Jacobs' direction.

F. L. G.

Final Concert of Season Offered By Detroit Symphony Orchestra

Gabrilowitsch Directs and Appears as Soloist—List of Artists for 1934-35 Announced

DETROIT.—Ossip Gabrilowitsch, by turns one of the most poetic pianists of our time and dynamic director of the Detroit Symphony Orchestra, fascinated the overflowing audience at Orchestra Hall on March 15 and 16 in the final pair of subscription concerts with the playing of the Brahms first concerto in B flat major. Gabrilowitsch's musicianship, exquisite phrasing, beauty of tone and interpretation cannot but help arouse the finest feelings, and one always leaves his performance with renewed rejoicing for a musical master of such nobility. After his stimulating performance Gabrilowitsch received numerous recalls, was presented with two immense baskets of posies and a watch—"to keep better time," Ilya Schkolnik, concertmaster, beamed in presenting it on behalf of the members of the orchestra. In reply Gabrilowitsch apologized for playing with no notice of the change, the first Brahms concerto instead of the second Brahms concerto as scheduled. He further explained that numerous requests had been made for Brahms' first and his choice was determined at the last minute by the flip of a coin.

Victor Kolar directed when Gabrilowitsch played, and we felt the proud pleasure and progressive ability of the able assistant, the men in the orchestra responding with intense fervor to their splendid leader. The spontaneous applause which lasted close to five minutes brought both Gabrilowitsch and Mr. Kolar out front many times.

The evening was charged with emotion, as the season has been a trying one with much uncertainty. Gabrilowitsch told the audience that it had been the most difficult, financially, in the history of the orchestra. There is, however, no deficit as those interested in the orchestra realize the state of affairs. The management has further secured an alluring list of guest soloists with the orchestra for next season, which should make it a banner one. The pianists will be Harold Bauer, Ossip Gabrilowitsch, Myra Hess and Artur Schnabel; the violinists, Bronislaw Hubermann, Yehudi Menuhin and Albert Spalding; the singers, Hulda Lashanska and Lotte Lehmann.

After the intermission Gabrilowitsch directed the Tschaikowsky fifth symphony in contrast to the Brahms concerto. To the French horn player, Stagliano, a compliment is due for his work in the second andante movement. The program opened with the Bach Chaconne, orchestrated by A. Walter Kramer.

R. C. B.

Voice-Piano-Theremin Program Announced

Bernard Gabriel, pianist, Mathilde Prezant, soprano, and Emile Maloof, theremin player, will be heard in a program at the Sherman Square Studios, New York, on April 18. Their lists include soli for each participant, as well as a trio for theremin, voice and piano, composed by Mr. Gabriel.

LEOPOLD GODOWSKY MASTER CLASS

For Pianists, Teachers, Students and Amateurs

To Be Held In New York City

JUNE 25 TO AUGUST 6, 1934

At Steinway Hall

Special Provision and Reduced Rates
For Those Desirous of Attending
Solely As Listeners

For Further Particulars Address:

LEOPOLD GODOWSKY MASTER CLASS
Care of Steinway & Sons, 109 West 57th St., New York

MUSICAL COURIER
Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING .... Editor-in-Chief
HORACE JOHNSON .... Managing Editor
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKÉ (Paris)
.... Associate Editors
J. ALBERT RIKER .... General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

BOSTON AND NEW ENGLAND HEADQUARTERS — MOSES SMITH, 26 Museum Road, Boston. Telephone, Garrison 0072.

LONDON AND GENERAL EUROPEAN HEADQUARTERS — CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.

BERLIN, GERMANY—FRANK PATTERSON, Lützow Platz 15, W62.

PARIS, FRANCE—IRVING SCHWERKÉ, 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.

VIENNA, AUSTRIA—GEORG KUGEL, I Bösendorferstrasse 12. Telephone V 44-0-22.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK APRIL 14, 1934 No. 2188

Scientists have computed that the speed of lightning is as much as 68,400 miles a second. That is fast, but not as fast as prima donnas hear and spread the news when some of their rivals do not receive renewals of operatic contracts.

Municipal Opera Proposals

Again talk of the City of New York sponsoring opera is in the air. Langdon W. Post, Tenement House Inspector, said in an address before the annual meeting of the College Art Association at the Metropolitan Museum of Art on March 30, that there is a possibility that New York City will have a municipal opera next season at admission prices so low as to be within the reach of the great majority of the population. Mr. Post, as quoted by the New York Herald Tribune, further stated his conviction that there was no reason why a governmentally controlled opera could not offer the finest of performances. "Many artists now unemployed would contribute their services for comparatively small salaries, and it would not be too difficult for the city to locate a suitable building for an opera house," he said, incidentally paying a tribute to the program of public works projects which he adjudged to have been of great value. "We can no longer depend for the accomplishment and support of our things artistic on the excess profits of some wealthy individual."

The Musical Courier would certainly welcome any such large-minded and altruistic project. Nor does it believe that the practical problems are insoluble, so far as actual presentation of operas is concerned. There is plenty of expert talent in the metropolis capable of bringing such a scheme to fruition. When Mr. Post discusses available buildings, he is doubtless speaking from first-hand experience, for he has an intimate knowledge of the housing situation.

The recent experiences with popular-priced opera at the Hippodrome have been extremely encouraging. They have proved that there is a large paying public for such events. Perhaps there is an even larger potential field than has been heretofore disclosed, especially if the size of the audiences may be extended by finding more capacious auditoriums and the scale of prices further reduced. That such a program would have an important effect in enriching the musical background of the public goes without saying.

It is true that, in the matter of the city government turning impresario, the precedents are not so auspicious. New York has never been a fertile field for the municipal opera seed, despite the fact that there is more lyrico-dramatic activity on the island than anywhere outside of Italy, Germany or the other European centres of this art. The reason is not immediately apparent why the metropolis scorns the idea of subsidized opera and depends upon private enterprise despite European example and such long-established and prospering projects as the St. Louis Municipal Opera summer series and the annual autumn performances by the San Francisco and Los Angeles Grand Opera associations. In Manhattan there is, however, so much musical production that such a civic plan might encounter serious competition. With opera companies on a modest scale springing up overnight at almost every time of the year, and few succeeding in establishing themselves for any length of time as a competitor of the Metropolitan, there has hitherto been little inducement for the city to try its hand at what is a recognized civic function of artistic culture and instruction in many overseas countries. When the adventure has been undertaken, it has been a brief but spectacular one, and some wealthy individual, such as Mr. Post decries, has been the *deus ex machina*. The last venture was in the Hylan administration when several free outdoor performances were given in Ebbets Field, Brooklyn. This and other schemes for outdoor music (save only the annual band concerts in the city parks) have come and gone, leaving the general situation of the music-lover of small means relatively unchanged.

If the present city administration means to devote some of its relief funds from Washington to a public works program for the musicians, it would doubtless find heartfelt support from the millions of the city population. It is difficult to see how the already overburdened civic treasury would sustain such a project unless the public rallied to its support, in however modest a way. When and if such a plan comes to realization, its success will depend largely upon the reaction from this quarter.

A Challenge to Educators

Confusions between the spirit and the letter have wrought havoc with so much recent music that it is refreshing to see a writer assail the condition with bold lucidity. Roger Sessions, writing in Modern Music (New York), on New Vistas in Musical Education, deplores the symptoms of "unsureness which are becoming more and more characteristic of contemporary musical life."

He proceeds to analyze this shortcoming and lays a share of the blame at the doorstep of traditional musical instruction—a most ironic fact since the old-fashioned conservatory instructor would probably be the last to confess any connection with the abhorred "modern" styles in composition. But Mr. Sessions is right in his assertion that the academic habit of mind carries over into iconoclastic systems of composition, which are as hidebound and devoted to precedent as any that the nineteenth century observed. Especially the modern emphasis on form or idiom as an end in itself, or as a mould into which to bend ideas, is a typical offshoot, although an aberration, from the classes in which every self-respecting composer in his youth has been taught to construct a fugue with the soulless efficiency of the engineer. He says:

> "It is already many years since Brahms made the remark that he had learned nothing essential from his early music studies, but was obliged to discover his guiding principles for himself; and since Brahms' day the gulf between theory and practice has become even wider.
>
> "It is hardly necessary to point out the extent to which this gulf exists. The study of harmony has evolved, out of the science of thoroughbass, into what is fundamentally a set of rules for voice-leading, formulas of chord-connection, and modulatory schemes, in which the actual relationships, the structural implications, and the manifold musical embodiments (figuration, melody, musical texture and elaboration) are at best scarcely hinted at; that of counterpoint into a set of rules of ostensibly universal validity, rules which no composer has ever regarded in his actual composition and of which neither the psychological basis nor the pedagogical purpose is very often made clear—with the result that there is a hopeless diversity of principle, of method, and conception. 'Fugue' is conceived as an abstract discipline instead of as a living musical form; and what passes for 'form' is generally conceived as a set of abstract patterns into which the student is asked to fit his 'ideas' as best he can.
>
> "There can be no doubt that the result is profoundly bewildering to the student, and more especially to the student who has something to say, and who only asks to be taught the essentials of living musical speech. When he finds that precisely this is not forthcoming, he is likely to turn away in disgust, and to seek substitutes for what he has failed to find, either in auto-didacticism—inevitably of a specious kind—or in an attitude of equally specious and sterile revolt. Since musical instruction has been presented to him in the form of abstract theory, he is as likely as not to formulate other theories, unlike the original models but having dogmatism, superficiality, and academic abstractness, even though of a 'radical' kind, in common with them. That he remains completely uneducated in every real sense is demonstrated by the very fact of such theorizing, which is a familiar form of overcompensation in those whose contact with the realities involved has been imperfect and incomplete."

This unfortunate state of affairs is interpreted by the writer—himself a leading composer of the contemporary school—as a hint that "the time is obviously more than ripe for a complete reëxamination of educational principles in the whole field of so-called 'musical theory'."

"The teacher," he says, "has the unique function, not of retailing abstractions, but of bringing the student into contact with . . . the elemental sonorous and rhythmic facts on which music is based and to which it is subject." Mr. Sessions instances among these the "overtone series, of which the properties are inevitably at the basis of our whole perception of musical tone, and from which the human ear has deduced . . . relationships between tones . . . which are in Nature itself and hence quite independent of human will or expression. Similar facts are the principles of rhythmic expression, which have their psychological basis in the most profound and vital movements of the human organism. The composer must learn to think in terms of these facts as inevitably as the architect must learn to think in terms of the fundamental laws of balance and symmetry. . . ."

He concludes justly:

> "The student of musical 'form' must, then, learn above all, to hear and to grasp the inner relationships and necessities which form the basis of a living musical organism or train of thought . . . .
>
> "For technic, in any really profound sense, is the ability to sustain and develop an organic musical train of thought. Today it is too often confused with métier, which is the acquired knack of manipulating formulas. The former is the attribute of an active and creatively sensitized ear, the latter that of mere practice and knowledge.
>
> "Style, on the other hand, is the individual inflection which an individual, a nation, or an epoch, spontaneously and unconsciously gives to its music, and has, fundamentally, nothing to do with the conscious and carefully circumscribed choice of materials. A real style will include and find a place for the simplest means as well as the most complex. But style in our day is too often confused with mannerism, a product of ultra-refinement and fundamental lack of creative force; and there is the very wide-spread tendency, as a result, to resort to 'stylization,' or conscious mannerism, in the search for a personal, national, or, let us say, 'modern' idiom. The demand is even sometimes made that musical education should concern itself with such things.
>
> "Such a conception is manifestly false, since it would substitute formulas and devices for the living substance of musical thought. The only way American music—or any other music—can arise is through composers writing music first of all. That is to say, by writing what is natural and spontaneous to them; or, in other words, seeking truth of expression, which means keeping faith with themselves and with the materials through which they are working. Let us by all means seek truth (or, if you prefer, reality) in our own way; but let it be above all truth, and not some facile or vague abstraction or idiom, which we are seeking."

An admonition that American composers as well as educators might profitably take to heart.

Musical Heroism

Embarrassing moments are not few in the average concert and opera season. Most of them concern such relatively trifling matters as a misplaced cadenza or a "blue" note from the brasses. Probably a classic instance occurred on the stage of a famous opera house not many years ago when a certain Carmen over-fond of sartorial display elected to garb the final scene in cloth-of-gold with hoops. In her "death" agonies the crinoline soared in balloon-fashion, until a tenor who knew his duty when he saw it resolutely knelt on the offending garment and saved the day. Not, however, before the audience had gained an unaccustomed delight from the gruesome finale of the Merimée tale. Then there is the celebrated instance of the mischievous breeze that inflated Cio-Cio-San's kimono at the world première of Madam Butterfly, which according to record was not the triumph this Puccini best-seller later turned out to be.

These trifling cases of *faux pas* really have nothing to do with the genuine kind of musical heroism which was revealed in such an instance as the stricken Caruso singing out his life-blood as Eleazar in La Juive in his last operatic appearance. Nor with such a remarkable display of nerve and iron resolution as that with which Serge Koussevitzky and the men of the Boston Symphony Orchestra last week played through a Tschaikowsky symphony when the stage of Carnegie Hall in New York gradually filled with smoke. This turned out later to be merely the ill-functioning of an incinerator in the basement, but neither the players nor the audience knew whether a blaze might not envelop them at any moment. A serious situation was saved by the heroism of the conductor and his men, who fully merited the cheers that greeted them at the close.

Truly, there is something in music that can rise at times above the mundane affairs of this world and strengthen the spirit as by a mighty immaterial force.

VARIATIONS

By Leonard Liebling

Lauritz Melchior is in the polemical arena again and throws another wordy lance against the champions of uncut Wagner performances.

The tenor reminds them that Wagner himself was aware of certain lengths in Tristan and Isolde, and had no objection to making abbreviations on necessary occasions.

Melchior says: Wagner wrote to the first of all Tristans (Schnorr von Carolsfeld) in a letter from Paris, in 1861: Dear Schnorr von Carolsfeld; Do not blame your physical strength when you are afraid that you will not master the exertions required of you in Tristan. At some time the third act of Tristan may be given in its entirety. I would, under no circumstances, deem it advisable to do this now, even if the singer could deliver it in full, and even if the audience could endure such a long performance. Keep up your noble effort. Sooner or later, you will sing Tristan, and my necessary shortening of the third act will make your part lighter."

Again in a letter to Schnorr (in 1864), Wagner wrote: "Worthy friend; I shall welcome your visit in February for the necessary shortening. In this matter, leave everything to my discretion." And once more (from Munich in 1865) the master said: "It seems to me it would be very desirable at this time to come to some understanding with you in regard to the shortening of Tristan."

In contending that Wagner's operas be given uncut only at festival and matinee performances, like the Ring Cycle at the Metropolitan or at the Bayreuth Festival, Melchior is mindful of the circumstances under which the opera must be performed to fit into an evening's allotted time. It cannot be acted satisfactorily or artistically if given a hurried, uncut performance, Melchior maintains.

"Although cuts are now in use, they are by no means standardized," Melchior continues. "I find so often in my work in the different countries of the world that the Wagnerian drama is performed for the most part in shortened versions. When I myself sing in twenty different opera houses, there are sure to be twenty different versions of the same opera, sometimes three to four bars more or less, and often so badly cut that the whole sense of the opera disappears, and the audience has difficulty in following the story.

"I believe it necessary, since Wagner himself is no longer alive to do this, to have some great musician make a standardized cut version with the cutting as perfect and as musical as possible for the ordinary evening performance. I cannot conceive of an operatic season without the great Wagnerian drama. I consider it a mistaken notion to think of Wagner's great creations as the exclusive privilege of a chosen few. We must certainly not deny to the great public the opportunity of hearing the Wagner repertoire.

"Wagner, as one of the greatest democrats, would certainly have wished to give the average man every chance to see and hear his music-dramas. That opportunity is often only available to him in the evening performance, for many cannot find the time or the money to travel to the festivals or to be present at the matinee performances.

"We artists of the German cast of the Metropolitan wish to increase interest and love for the Wagnerian operas. We believe that this can best be done by performing his operas, and we must, of course, cope with the circumstances."

* * *

Some of the greatest as well as the most vocally taxing of Wagner's music, occurs at the end of his operas—Wotan's Farewell, Brünnhilde's Immolation, the Liebestod, the Prize Song in Meistersinger, etc. Often the performers are blamed for letting down in such episodes, or for lapses in pitch, when the deficiencies are the result of strain from hours of full throated singing. There is practically no such thing as saving themselves in the earlier periods of a Wagner opera, without creating the effect of lack of voice and temperament, and running the danger of being overtoned by the orchestra.

Melchior has admitted to some of us that he frequently is hard put to it in the finales of Wagner, to keep up full volume and control. If that singer, with his lavish vocal gift and giant physique, stands in danger of fatigue, what must the result be under similar conditions, for performers of less sonority, stamina and size?

* * *

It looks as though Variations started something with its announcement of the impending Snakehouse (Zoo) Opera Company. Here comes the bulletin sinister:

"Harry Moses, whose Four Saints in Three Acts is continuing its run at the Empire Theatre, is preparing to turn opera impresario. Impressed by the unanimous praise given by every commentator—dramatic, music, art and literary—to the Negro artists who interpret Four Saints, Harry Moses is interested in following the suggestion made by Hiram Motherwell in Stage, to keep the cast intact in a series of the standard operas—Carmen, Pagliacci, etc.,—sung in English."

Mr. Moses says further: "It is my belief that a glorious repertoire of the standard operas in English could be given in New York for a whole season."

At least, the police could be relied upon to do nothing to stop it.

* * *

Washington, D. C.,
March 30, 1934.

Dear Variations:

I have seen many violin schools, but none like the one I discovered the other day, printed in 1906.

It was so unique that I could not help sending you a few quotations from it, as I think you will enjoy them, whether you are a violinist or not.

And while I am writing to you, I wish to say that I always get a "big kick" from reading your Variations, and so does everyone else in this division.

Very truly yours,
H. C. Rust, *Music Division,*
Library of Congress,
Washington, D. C.

THE VIOLIN

A concise and thorough school for the mastery of the instrument.

Adapted equally for the professional, the amateur or the beginner.

Price $2.00 [The entire School consists of 10 pages] (Copyrighted 1908 by A. van Riper, Haledon, N. J.)

Introduction.

The knowledge of the oldest, most learned, renowned and celebrated masters of the world. Note: Anyone who has purchased this edition, can buy the second edition, which will be supplementary, containing the key to harmonizing and naturalization, at the same price, upon showing the dealer the first edition; otherwise it will be three times the cost of the first.

"Sound is anything heard by an ear."

"The melody notes should sound pleasing to the ear."

"Everyone has a favorite key—it is well to play in this key."

"Time is reckoned according to how many and what kind of notes are in a measure."

"Try to get the note or required number of notes in with each count."

"Should anyone be inclined to play flat, the violin may be tuned somewhat sharp; otherwise as desirable."

"The lower the sound, the softer it should be played; the higher, the louder."

"Trills, tremolos, etc., should be counted by the finger or fingers."

"The first three fingers are the shifting fingers; the fourth being the last, may be extended indefinitely."

"The instruction throughout this book may be used where it is advantageous."

Referring to the final instruction, Mr. Rust adds: "I wonder where?"

* * *

Another letter of interest is the attached:

Cornaux, près Chamby sur Montreux, Switzerland.
March 23, 1934.

Dear Variations:

About Gena Branscombe's attack on the libretto of Merry Mount in your issue of March 10 and Richard Stokes' reply thereto in that same issue—may a bold European butt in?

I dare to suggest that when an opera production of importance concerns English colonial history it is not out of place that an English writer should express an opinion, one who, by the way, has no blood in his veins but that of the race depicted—of which blood I believe my admired friend, the composer, cannot claim a drop.

Suppose that, for the sake of cutting down the argument to the very tiniest dimensions, we generously concede Mr. Stokes' bold claim that any opera librettist has full right to mangle and mingle historical incident. Very well, we allow him his anachronisms and inconsistencies of detail, such as his deliberate confusion of "Pilgrims" and "Puritans," his anticipation of the Shakers by a cool century-and-a-half, and so on. We pass over likewise, the question of whether as an experienced man of letters, he could not quite easily have avoided this mixed salad of history, and we proceed to a point of infinitely more interest.

Is it decently patriotic for a librettist to create in the public mind a totally grotesque conception of the ideals and characteristics of some of the heroic Fathers of his Country?

The destruction of Merry Mount was not due to any Puritan antipathy to jollity and, indeed, as I think I showed in an article in The Musical Courier (February 18, 1933) no such antipathy ever existed. The Maypole, as it happened, from its Pagan origin and the immorality connected with it, was one particular form of jollity that was not liked by the Puritan mind, but the very real and practical objection to Merry Mount was its trading of guns and powder to the Indians, and as Prof. Samuel Eliot Morison, of Harvard, points out in his Builders of the Bay Colony (1930): "All the coast settlements between Maine and Nantasket, none of them Puritan, joined in requesting Plymouth to suppress Morton."

From beginning to end, Mr. Stokes' book is a travesty of national history. The very names he gives to his characters, "Faint-not," "Wrestling" "Plentiful," "Praise-God," and the like, show at the outset what line he is going to take. Such names as these were just about as common among the Pilgrims and Puritans as they are among us today. Look at the list of the Mayflower passengers. Not one such name. The child born at sea was christened at once "Oceanus" and the first child born on shore was christened "Peregrine." As for the "Puritan" party, when they came, the pious John Cotton's eldest child, born on the Atlantic in 1633, was christened "Sea-born."

Then take the dressing of the opera, which I know from pictures and description. What evidence have we that the Pilgrims and Puritans wore clothes any different from those of other people? Bradford, we know, possessed a fair wardrobe of gay clothing; Brewster left a blue coat, a violet coat and a green waistcoat.

So one could go on. The plain impression a student at a distance gets from what he reads is that Mr. Stokes, hampered by no scruples whatever, has lightheartedly seized on any foolish legends that exist, boldly saying to himself, "Patriotism and Truth be hanged: I want EFFECT!"

There is a rumor circulating about Europe now that Mr. Stokes is engaged on the libretto for an opera called "Mount Vernon." For God's sake, stop him.

Yours faithfully,
Percy A. Scholes.

* * *

Assembling in the basement of Steinway Hall one afternoon last week, were pianists Ethel Chasins, Vera Kaplun-Aronson, Mary Sherratt Coolidge and —Leopold Godowsky. The occasion was a complimentary performance given by the keyboard trio, with Vera Brodsky and Harold Triggs as the invited listeners, and a music critic as an unbidden interloper.

Only one composition (played twice) made up the informal program, and consisted of Godowsky's three-piano contrapuntal arrangement of Weber's Invitation to the Dance.

The playing, delightful and deft, emphasized the subtle construction and charming harmonization of this Godowsky masterpiece. It is an amazing example of contrapuntal spinning, and thereby hangs a tale.

When Godowsky had finished and published the work, it was for two pianos. Rubin Goldmark looked over the score and said to the great transcriber: "You have left nothing undone in your elaborations and amplifications. I cannot imagine that you could have added another note."

Godowsky smiled and answered, "Well, I shall show you that you are wrong." A few days later he invited Goldmark to hear the amended version of the work—with a third piano part added. . . .

Brodsky and Triggs, pressed to play, wound up the little concert with brilliant performances of Fêtes, by Debussy-Ravel; Dana Suesse's Dance at Midnight; The Banjo, Gottschalk-Moross; Ritmo, by Infante; and some arrangements of popular songs, done by Dana Suesse. Godowsky praised the piano pair highly and presented them with autographed course, cope with the circumstances."

* * *

Freehold, N. J., April 4, 1934.

Dear Variations:

In your column we noticed the item about Prof. Einstein, relating the fact that the scientist is unable to play or give the proper value to a dotted eighth note followed by a sixteenth.

We find that statement unfair, as we too played with him for several hours and some works we all did at first sight, Prof. Einstein included. He made no mistake in rhythm; in fact, he played exceptionally well for an amateur, and very well rhythmically. Being musicians, too, we ought to know a little bit about it, don't you think so?

Sincerely yours,
Elsa, Maria and Greta Hilger.

* * *

From Eugene Goossens: "Congratulations, dear editor, on getting that splendid article from Casella. In my opinion it is one of the most rational and logical statements by a modernist of the contemporary situation, and it hits the right nail on the head all the way through. I would like to distribute a few reprints of this same article among some of my hotheaded musical friends with acute futurist tendencies."

* * *

It is M. B. H. who calls attention to the fact that the spring season of horse racing was opened at Bowie, Md., with a musical victory by a nag named Trombone.

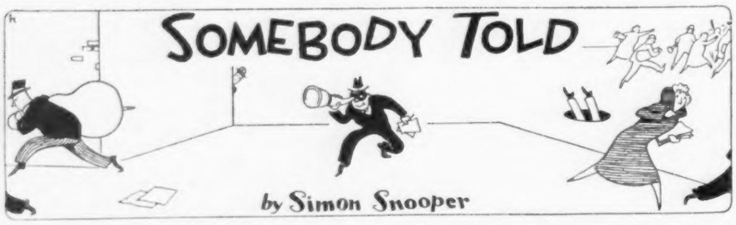
* * *

From the New York Sun: "Frank Hoey, shepherd of the Central Park sheep for thirty years, has been shifted to the lion house by Park Commissioner Moses."

Mr. Hoey must feel something like Pasquale Amato when he left his vocal studio to become impresario of the Hippodrome Opera.

* * *

The Stadium concerts now request the public to subscribe a guaranty fund for this year. Soon the only artistic organizations able to run in New York without gratuitous contributions will be its big League baseball clubs.



SOMEBODY TOLD

by Simon Snooper

Well, well, New York opera patrons are to have a Christmas gift next time Santa comes calling. One of his reindeer while nibbling the aesfedita plant at my bedroom window yesterday morning neighed that the Metropolitan Opera Association has almost settled upon December 26 as the opening date of its 1934-35 season of fourteen weeks. Besides this the tender singers will take to the road for a four-weeks' tour when the spring breezes of the third year of the Rooseveltian reign begins. This doesn't mean, however, that funds for giving all those performances are in hand. Money, much money is still needed to settle a definite season and if you send Lucrezia Bori a dollar or two I promise you'll never regret it.

* * *

Have you heard that there is a plan on foot to titillate the ears with a new production of the tuneful operetta, Blossom Time, with John Charles Thomas heading the all-star cast?

* * *

Drawing me into a dark hall away from the glittering lights, a chap asked me the other night, "Now you know how they work all these radio programs, don't you? I want to know something and I want you to tell me the truth. Lots of people get ideas and I'm sure this fact I heard is wrong.

"You see, I've never been in a broadcasting studio and I never expect to be allowed in one, for my wife hates the radio and won't have the machine in the house. And every time I've tried to slip away to try and get into a studio to listen, she gets wind of it and foils my attempt. So I don't know the first thing about the game.

"Now," he said, taking a deep breath (which he sorely needed) and holding the lapel of my coat, "this is what I want to know. Do the great musicians on commercial programs have to sign a contract to use the products of the concerns which engage them for their hours or else they don't get their music jobs?"

I never answered the man, for I developed a hysteria in two minutes which lasted for three hours just thinking about the problems Albert Spalding, John McCormack, George Gershwin and a number of other lads would have *if* such contracts were in force.

* * *

I saw Gus Schützendorf speeding along the highway in his car near Briarcliff Manor on Wednesday afternoon, the fourth of April, with Hans and Coxie Clemens. That lad shouldn't drive so fast, particularly when there are bumps in the road.

* * *

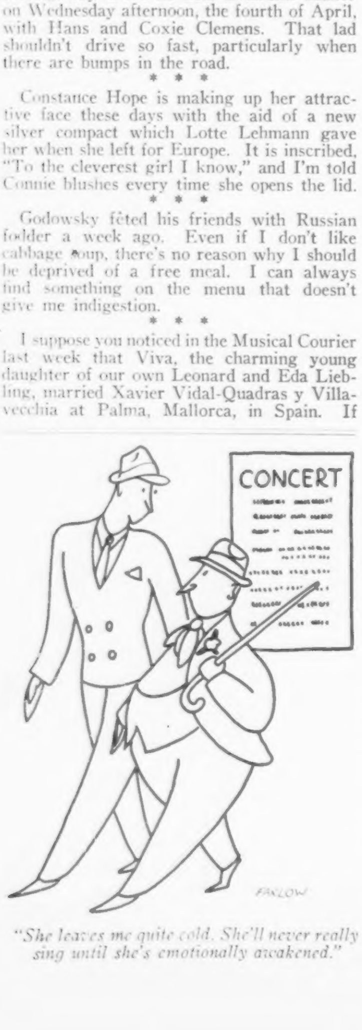
Constance Hope is making up her attractive face these days with the aid of a new silver compact which Lotte Lehmann gave her when she left for Europe. It is inscribed, "To the cleverest girl I know," and I'm told Connie blushes every time she opens the lid.

* * *

Godowsky fêted his friends with Russian fodder a week ago. Even if I don't like cabbage soup, there's no reason why I should be deprived of a free meal. I can always find something on the menu that doesn't give me indigestion.

* * *

I suppose you noticed in the Musical Courier last week that Viva, the charming young daughter of our own Leonard and Eda Liebling, married Xavier Vidal-Quadras y Villavecchia at Palma, Mallorca, in Spain. If you have a moment I want you to examine her husband's name. Six letters of it are within the last five of the alphabet and four of these are "v." Curious that, *n'est-ce pas?* Imagine how Daddy Liebling will stutter if he ever tries to say Viva Vidal-Quadras y Villavecchia in a hurry. No one would ever believe him, and they'd certainly think he was swearing in Basque.



"She leaves me quite cold. She'll never really sing until she's emotionally awakened."

* * *

They tell me Piatigorsky is a great story teller. When I was a little boy they used to say that about me, but I was punished for the stories I told. Piatigorsky gets laughter and applause. No wonder I'm a misanthrope.

* * *

Charles D. Herb of the Musical Courier staff, an industrious young chap, was delighted the other day when a client came to the offices wishing to use a page of advertising in our illustrious newspaper (*mirabile dictu*). Elated that he had such a good customer, Charlie rushed to his desk for a contract blank. He found two of them, but one was obsolete in form and the other was printed in Spanish. He hunted madly through his desk but to no avail. Only those two contract blanks, both entirely useless, were the rewards of his search.

Then Charlie woke up. The hour was three g.m. and he was tucked safely in his little white bed, far from the mart of tonal trade.

* * *

My valet told me yesterday that he heard from Lawrence Tibbett's man whom John Charles Thomas' cook informed that Lily Pons' maid said that Margherita Tirindelli of the Musical Courier staff is leaving for a tour of Europe and South America with her song-bird mistress on April 21 until next fall. Can you imagine that! Here I am supposed to know everything that goes on in and out of the musical merry-go-round of Manhattan and yet I miss when it comes to news right from the next cubicle to mine and have to pick it up from the gossip of the servants.

I assure you I verified the facts, however, and can state with authority that Maggie is shaking the dust of her clients off her feet temporarily and companioning Lily for the summer months in France, Italy, Switzerland and South America. She does not come back to greet us with a friendly grin and a warm word until next autumn and I know everybody will miss her. *Bon voyage, Marguerite, mais sans mal de mer.*

* * *

I went to Roxy's last Saturday night to see the English film, The Constant Nymph, prepared in marvelous fashion by Basil Dean and Margaret Kennedy, author of the eminent book and play of the fictitious composer's mad family. I delight in telling you that it's an exceptionally fine picture. Brian Ahearn interprets the rôle of Lewis Dodd, the composer and conductor. Eugene Goossens has written inspirational incidental music for the picture and shots are made of the London Symphony Orchestra playing it under Mr. Ahearn's baton. Poor Gene again gets his name spelt wrong, for the introductory screen title flash calls him Eugene Goosens. I wonder how many times he has had his name misspelled during his meteoric career?

* * *

Walking past the N.B.C. building on my way home from Roxy's, I noticed that the red electric sign over the portal read N.C. Studios. Can it be that B. has resigned from the corporation, or is the firm cutting its lighting bill and does it consider the middle letter extravagant and unnecessary?

* * *

Mr. and Mrs. Theodore Steinway gave such an enormous reception last Sunday at Steinway Hall to celebrate the 100th anniversary of the manufacture of the first piano by Mr. Steinway's grandfather, that I became completely dizzy trying to see who was there. I should say that every musician who had ever rented or touched the keyboard of a Steinway piano was present. As I dashed through the crowd in the big rooms, I spotted Margaret Matzenauer and her daughter, Annie Friedberg, Gertrude Kappel, her husband, Oscar Wagner, Mr. and Mrs. Henry Holden Huss, Marion Bauer, Albert Spalding, Coenraad Bos, Egon Petri, Walter Damrosch, Mr. and Mrs. Everett Tutchings, James Friskin, Sigismond Stojowski, John Erskine, Richard Copley, Carlos Salzedo, Walter Bogert, Bruno Huhn, Grace Hofheimer, Jacques Gordon, Mr. and Mrs. Manfred Malkin and Albert von Doenhoff. I understand over 1,500 people came to the party. One chap, when asked by Mrs. Steinway how he happened to be there since he lived so far away, declared he wouldn't think of missing the event because he was sure to meet all his friends without having to look them up separately. He was right.

From Our Readers

In Defense of the Solo Cello

Arad, Rumania, March 10, 1934.

To the Musical Courier:

Several thousand kilometers away two interesting old articles are in front of me—The Passing of the Solo Cello and The Case of the Solo Cello, published in June, 1927, and March, 1933, in your highly esteemed magazine.

Ever since I have intended to write to you about the articles, but have neglected to do so until now.

I, like several of my famous colleagues, have changed the cello bow for the more polyphonic conductor's baton, and am leading here, at Arad, (my second season) the forty-five-year-old Philharmonic Orchestra of seventy-five players.

The cello admittedly is one of the most beautiful instruments, with its range of over four octaves, from big bass C through shining tenor regions up to the coloratura of sopranos. Its tone is admittedly most voice-like, of finest quality, warm, and with the modern cello technic of today it has great possibilities.

(1) Why, then, do not the symphony orchestras of America engage more cellists as soloists?

(2) Why does not the average layman "get a kick" out of the cello?

(4) Why do they regard a recital of cello sonatas as one of the horrors of chamber music?

With the third question we arrive at the source of the trouble. Here is the proverbial "buried dog." This is the age of sensationalism. Nothing sensational can be ever produced on the cello, only something extremely beautiful. With the begining of the loud and over-rhythmic jazz age, the percussion and the saxophone sounded the death knell of the cello in popular music, where the Johann Strausses and others wrote for it beautiful, undying melodies. With the cello missing from popular music, how can we ever expect the instrument to become popular?

It is positively no fault of the composers. Although Mozart never wrote anything for the solo cello, and even the Romantics did not deal with it too generously, the moderns all seem to intend to make up for the neglect with which the classics—surely a result of undeveloped technic of the playing of the instrument—treated it. It is enough to think of the concerti and sonatas of Lalo, D'Albert, Caplet, Dohnányi, Glazounoff, Hindemith, Toch, Strauss' Don Quixote, Bloch's Schelomo, and many other major or smaller fine works.

One can positively not blame the players—to mention Europeans only: the masters Gregor Piatigorsky, Emanuel Feuermann, Enrico Mainrardi, Pablo Casals, and Gaspar Cassado.

Of course tastes change and some countries are more cello-loving than others—like Russia, Poland, Italy—but even hereabouts we engage a cellist to every two violinists and pianists; recently we had the concerti of Dvorak and Haydn with fine success. Let us hope that America will become more cello-minded too, as time passes.

But are we permitted to think openly and frankly? May we not trace the public neglect of the cello to the attitude of the press? May we beg the gentlemen of this noble and powerful clan to help the cello virtuosos and help the conductors by acknowledging excellent performances, praising them, and clamoring for more?

Then surely there would be no more days like those when I travelled down South with the Letz Quartet, carrying my cello, and little boys ran after me. "What do you want?" I asked. "We want to see how you chin that big fiddle, uncle!"

With old admiration for the Musical Courier,

LAJOS SHUK

Belated Justice

Yonkers, N. Y., April 4, 1934.

To the Musical Courier:

In your issue of March 24, under the caption of Tagging Toscanini, a letter which I had sent you some time ago came back to plague me long after it was written.

Hearing Toscanini's reading of Brahms' second symphony last Thursday night at one of the noteworthy concerts of this season's Philharmonic series, my conscience gave me no rest until I had made public confession—which I do herewith—that Toscanini is not only the greatest interpreter of Wagner, Beethoven and Mozart, but of Brahms as well.

Who else has made Brahms ever sound as Toscanini does? Not Muck, nor Furtwängler, nor even Stokowski. Grant you that his Brahms is Italianate. What of it? That is inescapable. Gabrilowitsch makes his Brahms sound Russian. Some German conductors make him sound nothing but *langweilig*. Toscanini can never be dull. Under his baton the rugged Northern German has not only warmth, but subtlety; not only power, but sweetness as well. There is something irresistibly *musikantisch* about everything that Toscanini does, including his Brahms.

The Philharmonic directors deserve the thanks of every music-lover not only of this city, but of the whole country, for having given us Toscanini. His contribution to the musical history of New York cannot be measured in terms of money. There is only one Toscanini.

ALFRED LIEBAN.

OBITUARY

Ernest R. Kroeger

ST. LOUIS, MO.—Ernest R. Kroeger, organist, pianist, composer and teacher of this city, died on April 7 at the home of his daughter. He was seventy-one years old.

Mr. Kroeger had taught music here for forty-eight years. He was director of the Kroeger School of Music, former president of the National and State Music Teachers' associations and one of the founders of the American Guild of Organists. He was organist at the Church of the Messiah (Unitarian) for thirty years. He was a member of the Art Publication Society of St. Louis and checked the qualifications of piano teachers all over the country for the Progressive Series of Piano Lessons. Under the auspices of this society, he conducted normal sessions in different cities. As a composer, he produced works in almost every type of music except grand opera. He wrote many piano pieces, including March of the Indian Phantoms and Egeria. His symphonic poem, Mississippi, was performed by the St. Louis Symphony Orchestra in 1926. He was a Doctor of Music, the degree having been conferred on him by the Denver (Colo.) College of Music, and belonged to many societies devoted to music and the other arts. His widow and four children survive. P.

Joseph Leyendecker

Joseph Leyendecker, who retired last summer from the position of organist at the Most Holy Trinity Roman Catholic Church, Brooklyn, N. Y., died on April 6 at the age of seventy. Mr. Leyendecker was a member of a family who for seventy-six years have officiated at the organ of this church.

In 1858 Mr. Leyendecker's father, Peter J. Leyendecker, became organist for the parish, a post he fulfilled for thirty-four years. When his son was only sixteen years old, he assisted the elder Leyendecker. Survivors of Joseph Leyendecker include his widow, two daughters, two sisters and three brothers, one of whom, Charles Leyendecker, is now organist at Most Holy Trinity Church.

James F. Boyer

SALT LAKE CITY, Utah.—James F. Boyer, secretary of the C. G. Conn Company, Ltd., band instrument manufacturers, died here on April 6. Mr. Boyer, a resident of Elkhart, Ind., was on his way home from a national tour. In addition to his commercial affiliation, he was a practical musician, who had directed grand opera while still in his 'teens and was musical director of the first American opera company to tour Japan, China and India in 1898. He also was known for his teaching method. At the time of his death he was sixty-three years old. He leaves a widow and a brother. R.

Joseph W. Stern

Joseph W. Stern, retired music publisher and composer of the familiar song My Mother Was a Lady, and other "hits," died on March 31 at the age of sixty-four. With his partner, Edward B. Marks, Mr. Stern had issued works of many prominent song writers, among them Franz Lehar, Irving Berlin, J. Rosamond Johnson, James J. Walker in his youth, and others. Mr. Stern retired in 1920 and devoted himself to raising prize flowers. At the time of his death he was planning to reënter the publishing field. Surviving are his widow, a former singer; a brother and a sister.

David Grove

David Grove, organist and choirmaster at the Brighton Heights Reformed Church, St. George, S. I., N. Y., died at his studio on April 2. Mr. Grove, who was fifty years old, was a native of Dallas, Tex. He took his training in organ playing under T. Tertius Noble. He had made numerous concert appearances, had many pupils of organ and piano, and had filled his post at the Brighton Heights church since 1927. Mr. Grove leaves two sisters.

John Corley Westervelt

John Corley Westervelt, architect for Childs Restaurant Company and brother of Louise St. John Westervelt of Chicago, soprano and vocal teacher, died at his New York home on April 8. He was sixty-one years old and, besides his sister, leaves a widow.

American Creative Music Seen As Tracing Upward Cycle

Otto Luening, Native Composer, Describes Hopeful Signs in Modern Melodic Output of This Country

Otto Luening, a versatile composer among younger American musicians, has composed thirty-five major works, many of which have been performed in Belgium, Germany, Switzerland, Canada and the United States. For two and a half years Mr. Luening was executive director of the opera department at the Eastman School of Music and was one of the conductors of the American Opera Company on tour and in New York City. He has also conducted over the radio from New York. He has appeared as solo flutist in Switzerland and Germany and served as flutist and accompanist at concerts of his wife, Ethel Luening, in Germany and throughout the United States and Canada. In addition to holding various other offices with musical organizations in this country, Mr. Luening was awarded a Guggenheim Fellowship in composition for two successive years (1930-32) and received the David Bispham Medal for American opera in 1932.

Recently he has been giving recitals in the West with Mrs. Luening and has been engaged in reorganizing the theory and composition department at the University of Arizona.

Mr. Luening has definite ideas on the different aspects of American music.

"American composers," he said, "have been doing important work during the past ten or fifteen years. While the general public is not yet fully aware of this important movement, it has been gaining momentum steadily and an ever widening circle of musicians and music-lovers is learning that an American music is developing with rather startling rapidity and along unconventional lines.

"Because of this unconventional development, certain well-meaning but timid critics take the safe side and condemn, when it would be wiser to try and understand and help this movement. Included in this critical group are certain excellent American composers, who, after perhaps a single personal success, take it upon themselves to strike a Messianic pose and attempt to form all American music after a single pattern; in each case, of course, the particular composer serving (in his own mind) as the Great Model for American Music. This attempted coercion is the one thing which stamps the creative movement in this country as a young one, for with artistic maturity comes a tolerant attitude toward the various (sometimes diametrically opposed) tendencies existing in artistic movements of significance.

MORE PUBLICATION OPPORTUNITIES DESIRABLE

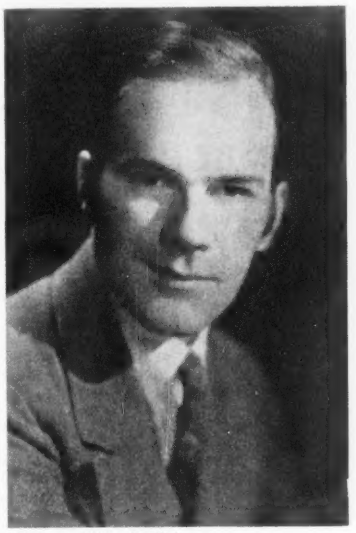
"Rather than to attempt a pointed direction in American music at this time, it is of greater importance to concentrate on the publication of works by Americans and on obtaining more performances for them. American music publishers have not yet become really interested in serious American music, although some of it has been published. They will not become interested until they can consider it a good financial risk, which, in turn, will not be until a larger audience is interested in American music. Whether the 'conversion' of our visiting conductors and virtuosi can be accomplished in a short time is an open question, but there are other ways to further the native muse. There exist innumerable schools, colleges and universities in this country supported by municipal, county and state funds. Most of them offer music courses and many of them sponsor student and faculty concerts and artists series on which prominent soloists appear. It is on these programs that American music should find complete and immediate recognition. It should be given an important place in the curriculum of the above mentioned schools and every concert under school auspices should contain a certain number of American works.

"Much American music is available in print; other just as valuable music may be procured in photostat copies directly from the composers. Information concerning American composers can be obtained from the International Society for Contemporary Music, United States section, 50 East Sixty-eighth Street, New York, through Claire Reis, who has done a great deal to gather authentic material regarding their works."

CRUSADE AGAINST EXPLOITATION

"What effect do you think the economic crisis will have on music in America?" Mr. Luening was asked.

"During the past depression professional musicians were among the first to suffer, and I fear that unless decisive steps are taken, they will be among the last to feel the effects of the recovery movement. Exploitation of professional musicians has been taking place in many different ways during the past few years, and it should be stopped. In part, the musicians themselves are to blame and it is time they wake up and take decisive steps against this practice. There are three great divisions among musicians; the professionals, the amateurs and the students. It is the professional who has sinned and been sinned against; amateurs and students have their own legitimate place and function."


(Photo by White Studio.)
OTTO LUENING

"Just what do you refer to as 'exploiting,' Mr. Luening?"

"For example, certain radio stations have made a practice of persuading musicians to appear for 'auditions' on the air for nothing, the 'publicity' supposedly being sufficient remuneration. In some instances they pay ridiculously low fees for professionals who are well known, but perhaps in the unfortunate position of having to accept anything they can get for their services. Many clubs and other organizations have begun to expect their concerts and other musical entertainment free of charge, or they, too, offer fees that are entirely out of proportion to the service rendered. Often they express surprise or perhaps exhibit hurt feelings when the professional musician explains that he too must live. They pay their doctors and lawyers without question for the most part, but the artist is expected to live on air. Is it necessary to point out that the greatest talent must be developed for years before maturity is reached and that constant application is necessary throughout an artist's career? That the cost of a musical education is at least as great as the cost of any other education must be clear to even the lazy minded. That the professional musician is entitled to a fair return for his services should be apparent to the fair minded. That he has not been getting it must be apparent to the clear minded."

DEVELOPING A DISCRIMINATING AUDIENCE

"What remedies would you suggest for this condition?"

"First, we must develop a larger intelligent musical audience for whom music is a necessity, in order to absorb the activities of professional musicians. This is being done by some schools but should be done by all of them on a much larger scale.

"Then, an immediate conference of representatives of all musical organizations in the United States should be called. Included should be representatives of the musical foundations, music schools, universities, churches, music supervisors, Music Teachers' National Association, American Federation of Musicians, National Federation of Music Clubs, music managers, radio and all other branches of musical activity.

"The problems facing the professional musician should be discussed by this group and a general plan to better existing conditions permanently should be devised. This plan should be presented at Washington with the recommendation that the musical profession be included in the public works and other relief programs now under way.

"The way should be paved for the creation of a new cabinet post—Secretary of Fine Arts.

"State, county and municipal orchestras, opera companies, choral societies and concert courses should be organized, to be supported by public funds and any profits to be returned to the state, county or municipality.

NATIONAL CONSERVATORY NEEDED

"A national conservatory should be established.

"Composers should be commissioned to write a certain number of works each year, just as painters and sculptors are now being commissioned to do certain works for the government.

"The above plan has been tried successfully by other civilizations," Mr. Luening concluded, "and in many European nations the musical activities are almost entirely supported by the government. Perhaps that is the reason that Europe has produced such great music, and perhaps if we dignify our musical activities by making them a part of our national plan, we, too, will develop a more powerful musical life than we now know.

"If the plan is too ambitious for our new American civilization, then I suggest an immediate curtailment of the number of performers and teachers now being trained annually by our music schools and suggest further that an emphasis be laid on the development of intelligent listeners. Only by taking immediate and energetic steps in one or another of these directions can we hope to establish a balance in the musical life of the nation; a balance which does not exist at the moment." N.

Musicales

Amphion Singing Society Concert

Elsie Rogers organized the Amphion Singing Society last season, aided by Mmes. Milligan, Turner-Maley and Boice. The third concert, April 4, at the Waldorf-Astoria, Hotel, New York, was highly successful. Men's and women's vocal ensembles were heard, as well as soloists, in works by Bach, modern European and American composers, among the last-named being Turner-Maley, Clara Edwards and Dunn. Marie Ludeman, soprano, revealed a voice of sweet quality in three songs; Elizabeth Rustigan's clear tones were heard in a Scotch chorus, and Alban Werner, tenor, won applause in Nina. Francis Moore and Harry Gilbert played two-piano pieces with brilliance, the latter conducting the choruses, with Gladys Shailer accompanying at the piano.

F. W. R.

* * *

Margaret Northrup and Mary Louise Gale Heard

The New York Matinee Musicale (Rosalie Heller Klein, founder-president) presented Margaret Northrup, soprano, and Mary Louise Gale, violinist, in a joint recital at Aeolian Hall, New York, on March 31. The programmed list included vocal music by Mozart, Cimara, Handel, Loewe, Brahms and Warren; violin numbers by Lalo, Pugnani-Kreisler, Schubert-Spalding, Lili Boulanger and Wieniawski; and a Mozart aria, enlisting both singer and violinist.

* * *

Constance Cody King in Program

The New York School of Vocal Art in Carnegie Hall, New York, presented Constance Cody King in its recital studio on March 30. Miss King is one of the graduates of the school, and recently received an appointment as head of the voice department at Knox College for girls. The program was attended by a distinguished audience, who showed great interest and insisted that Miss King sing six encores. On her list were the Waltz from Gounod's Romeo and Juliet, Adoration (Josten), several Schubert numbers, and songs by Colasse, Debussy and Grovlez. J. V.

* * *

Durieux Ensemble at Mannes School

Introduced by Cecil Smith to the large company of listeners at the David Mannes Music School on April 8, Willem Durieux presented his Music Ensemble of stringed instruments in a varied program, covering music from 1746 to Percy Grainger. Listeners heard an unusual program, beginning with the Mozart-like Stamitz sonata, continuing with a Bach suite, arranged by Adolfo Betti, who was in the audience, and bowed his thanks, and followed by three early English songs with string quartet accompaniment, sung in fine voice and well characterized by Radiana Pazmor. Christine Phillipson, violinist, led the ensemble and the quartet, and played Saint-Saëns' The Deluge with musical feeling. Ellen Edwards, English pianist, collaborated with the strings in Brahms' quintet, which had moments of nobility. Grainger's Harvest Hymn closed the program. In this work, strings, piano, organ (played by Elizabeth Damrosch Seymour) and voices constituted an interesting combination of fifteen performers. Mr. Durieux conducted with care and enthusiasm.

F. W. R.

* * *

Marguerite Potter Concludes Recital Series

The third program given at Aeolian Hall, New York, by Marguerite Potter, on April 7, consisted of her Moon Dream Sketches, a fantasy. Songs in Italian, French, German and English were heard, under the distinctive captions of The Blue Grotto (Capri), Garden of Versailles, Up the Rhine, and Over the Steppe. Introducing each group by well-chosen words, Miss Potter encompassed a wide variety of emotion. The grace in French songs was admired in Vous, Dansez (Lemaire) and Il Passa (Bemberg), while there was dramatic fervor in Die Lorelei and sportiveness in Mausfallen-Sprüchlein, (Wolf). In these two foreign languages there was perfect enunciation, which, needless to say, was the case with the last group, sung in English. Tragic power characterized the Russian songs, and hearty recalls followed each group. Esta Pike at the piano aided the singer in every detail, and a large audience was in attendance.

F. W. R.

MARGUERITE POTTER

* * *

St. Matthew Passion Performed at St. Bartholomew's

The annual performance of the Passion According to St. Matthew by Bach was presented at St. Bartholomew's Church, New York, on March 28 to a packed church, over 300 people being turned away. The St. Bartholomew Choir, assisted by the choir boys of St. Thomas' and the Choir of the Cathedral of St. John the Divine, with Ruth Shaffner, soprano; Pearl Benedict Jones, contralto; George Rasely, tenor; Julius Huehn, bass, and Norman Jolliffe, baritone, as soloists, and David McK. Williams as director, presented a fine performance. Ensemble singing of notable calibre was heard in the pianissimo chorales sung by the St. Bartholomew Choir, and the double choruses sung by the combined choirs were excellent examples of shading, tone quality, diction, precision of attack, and dramatic fervor.

One of the lovely passages of the evening was the singing of the Bleed and Break aria by Miss Shaffner, with excellent tone quality, depth of feeling and understanding, and perfect diction. She is known for her fine interpretations of Bach, and she further showed her artistry in the recitative, Although Both Eyes and Heart O'erflow, and in the duet with Mrs. Jones. Mr. Rasely brought to the performance as narrator a deeply touching pathos of this Passion music, and control and diction were thoroughly commanded. Mr. Huehn, the possessor of a powerful and stirring voice, gave memorable exposition to his lines. He recently was engaged as soloist of this church, noted for the quality of its music. Mrs. Jones, who is ending her duties as soloist of this church on May 1 after a quarter of a century, sang the Oh Golgotha and Have Mercy arias with understanding, and also scored in the duet, Behold My Saviour. Mr. Jolliffe, the only guest soloist, has appeared in this performance before, and again added to the presentation with his gifts of virile tone and noble utterance.

The doors of the church were closed twenty minutes before the performance began, as the thousands inside, sitting and standing, had filled all the space. There is a possibility of two performances being given next season, due to popular demand. D.

* * *

La Forge Artist Sings at Columbia University

Harrington van Hoesen, baritone, artist-pupil of Frank La Forge, was soloist at a performance of Ein Deutsches Requiem by Brahms in Barnard Hall, Columbia University, on March 24. Mr. van Hoesen's singing of the difficult music showed him to be a singer of attainments and a skilled musician. His rich voice was especially suited to the music and the audience was quick to appreciate the excellence of his work and applauded vociferously. G.

Phradie Wells to Give Two Concerts

Phradie Wells, soprano of the Metropolitan Opera Company, has been booked by her manager Annie Friedberg to appear in two concerts on May 3 and 4. She will sing with the Troy, (N. Y.) Vocal Society and the Schubert Club in Schenectady, N. Y.

Ganz and Mischakoff Quartet Close Chicago Chamber Series

Marshall Field Choral Concert Directed by Edgar Nelson—Stock and Hackett Give Radio Lectures—Werrenrath Joins De Paul Faculty—Horowitz with Orchestra

Chicago.—The concerts and recitals of the week were numerous even though only one took place on Easter Sunday. On that day the Chicago String Quartet gave its final program of the season at the Chicago Woman's Club, with the assistance of Alberto Salvi, harpist.

Chamber Music Series Ends

The fourth and last concert in the Chamber Music Committee series at Orchestra Hall Foyer, on April 3, brought the Mischakoff String Quartet and Rudolph Ganz, pianist. The program was made up of the Haydn quartet in D major, the Schumann in A major and Franck's piano quintet in F minor. The packed house that assembled to hear the five virtuosi rightly showed its appreciation by prolonged plaudits. The appearance of Ganz added *éclat* to the series and raised the quartet to a higher plane of excellence.

Marshall Field Choral Society

Annually for the past twenty-eight years we have marvelled at the efficiency of the Marshall Field & Company Choral Society in its annual concert. This year the organization seemed to have reached an even higher sphere of excellence, due to the fact that the text was enunciated better than heretofore. The concert took place in Orchestra Hall on April 4 and three weeks before that date the house was completely sold out. In the past it has been the rule of the ticket committee to secure ticket-sellers. This season it was the purchasers who went to the committee and clamored for seats. The season is probably due to the excellent program prepared by Edgar Nelson, conductor of the society. The chorus sang operatic excerpts and light songs as well as they did Grieg's cantata, Olaf Trygvasson. This organization lived up to its reputation of being one of the best amateur choral bodies in this part of the country. They sang with voluminous tone, the choirs were well balanced and they won the complete approval of their admirers. Conductor Nelson, who directs the three most important choruses in the Middle West, has raised the standard of the Marshall Field Choral Society until today it sings more like a professional organization than employees of a mercantile house.

The guest soloist was Maria Olszewska, contralto, formerly of the Chicago Civic Opera and now of the Metropolitan. She has not changed much since she left us for the East. She has the same glorious voice and the same curious mannerisms that characterized her work in opera here. Mme. Olszewska sang delightfully Ombra mai fu from Handel's Xerxes and a group by Brahms. While singing the contralto left nothing to be desired, but at the conclusion of her numbers, when walking off stage, she gesticulated and nodded to the chorus.. Such "clowning" is not expected from an artist. Mme. Olszewska sang several encores.

Horowitz Soloist with Orchestra

The twenty-seventh Thursday-Friday program of the Chicago Symphony Orchestra featured Vladimir Horowitz, who made on this occasion his tenth appearance as soloist with the orchestra. He played the Tschaikowsky piano concerto No. 1 in such manner that the packed audiences that had assembled at Orchestra Hall on April 5 and the following afternoon shouted their approval. Horowitz' playing of the Tschaikowsky concerto was bewildering, exciting and thrilling.

The orchestra, which gave remarkable support to the soloist, offered also a remarkable presentation of the Glière Ilia Mourometz symphony. Dr. Stock's men responded to his enthusiasm by giving as fine a performance of the symphony as we have ever heard. To make the concert complete there was a new composition from the pen of a Chicago composer, Robert S. Whitney, whose concerto grosso was introduced to symphony patrons. Pianist of the Whitney Chamber Music Ensemble, Whitney has written a composition that is not a showy number, but is melodious and well built and follows the design of classical works of the same form. Although a young man, Whitney does not resort to cacophony and the only reproach is that his orchestration is thin in places. The listeners liked the novelty and recalled the composer to the stage several times.

St. Olaf Lutheran Choir

That excellent organization from the Northwest, the St. Olaf Lutheran Choir, was heard at Orchestra Hall on April 6. The chorus, so well trained by F. Melius Christiansen, has put Northfield, Minn., on the musical map and has raised the standard of other organizations to a high level of efficiency. So much has been written in the past concerning the St. Olaf Lutheran Choir and its gifted conductor and director, that we would only repeat ourselves by expressing our humble opinion concerning the merits of the organization. The choir and the director were buoyantly fêted by the large audience.

Music at the World's Fair

It is reported that the Detroit Symphony Orchestra has been engaged by Henry Ford to give afternoon and evening concerts daily at the World's Fair this summer. The concerts are to take place in the immense Ford Building, now being erected on the exposition grounds. Mr. Ford is to be congratulated and it is to be hoped that some Chicagoan will follow his lead and engage the Chicago Symphony Orchestra, with Stock and DeLamarter, for the duration of the Fair. Chicagoans should also remember that there are in our midst the Woman's Symphony Orchestra, the Chicago Grand Opera Company and several other organizations that could enliven the Fair and add materially in making the exhibition more enjoyable to the visitors.

Young Artists Appear

On April 4 two recitals took place. At Curtiss Hall, Frederick Mueller, tenor, and Bernice Caine, pianist, reopened the Young Artists Series of Jessie B. Hall. The other program, at Kimball Hall, reintroduced Gudmundur Kristjansson, Icelandic tenor, in a program of Scandinavian music.

Stock and Hackett in Music and Youth Broadcasts

Dr. Frederick Stock spoke on the Chicago program in the Music and Youth broadcast series of the Music Supervisors' National Conference on April 1. A brass ensemble from Proviso Township High School of Maywood, Ill. (Irving Tallmadge, director) and the A Cappella Choir from Lindblom High School (David Nyvall, Jr., director) furnished the musical numbers.

Karleton Hackett, president of the American Conservatory of Music, music editor of the Chicagoan, and former critic of the late Chicago Evening Post, made the address on the April 5 program under the same auspices.

Werrenrath Joins De Paul School Faculty

Reinald Werrenrath has been engaged to strengthen the voice faculty of De Paul University School of Music. The eminent baritone began his engagement at the school this week.

Graham Reid and Blanche Barbot, teachers of singing, and Walter Knupfer, instructor of piano, are to join the faculty next semester.

Sergei Tarnowsky, of the piano faculty, is leaving for a brief visit to New York.

Dr. Wesley LaViolette has returned from an Eastern trip and has resumed his teaching.

Michel Wilkomirski's pupil, Eugene Kilinski, will appear as soloist with the De Paul Symphony Orchestra April 22.

Isidore Berger and his ensemble played an all-Schubert program in the Little Theatre on March 25.

David Itkin's production for this month, The Enchanted April, is being played at the Little Theatre.

Operatic Art Theatre

The next production of the Operatic Art Theatre (Edoardo Sacerdote, director) occurs on April 25 at the Chicago Woman's Club Theatre, when acts from Gioconda, Trovatore and Hänsel and Gretel will be offered.

Chicago Musical College Student on Tour

Marshall Sumner, pianist, who came to the Chicago Musical College in 1928 as a protégé of Percy Grainger and remained to study not only with this pianist but with Lillian Powers and Alexander Raab, is appearing at present in Australia. Since leaving the United States in 1933, Mr. Sumner has been active in concert, recital and with orchestra in the Antipodes. His important engagements have included a piano recital in Hobart, two appearances in Adelaide, a series of three recitals in Melbourne, and a return engagement of two more recitals in Adelaide, one of which was as soloist with the South Australian Orchestra. In Hobart Mr. Sumner also appeared with the symphony orchestra. Further recital appearances were made at the National Theatre at Launceston, where a return engagement was also played as well as another concert in Hobart later in the season. Mr. Sumner is also scheduled to play with orchestras in Melbourne and Tasmania under the direction of Sir Hamilton Harty.

Harriet Case's Part Song Published

An octavo number called World Peace, by Harriet Case, Chicago singer and voice teacher, has been published. The words are by Ella Vance Lamberson. The song, for unison or mixed chorus, is adapted to choir and choral groups and is appropriate for special peace programs for Armistice Day, Decoration Day and special patriotic occasions.

Chicago Conservatory Adds to Faculty

The Chicago Conservatory of Music announces the engagement of O. E. Robinson, public school music educator, as director of the department of public school music beginning with the third summer session on August 6. Mr. Robinson is a music educator of long standing and wide experience. He will have the assistance of an able corps of teachers.

A little theatre group, under the personal supervision of Arthur Shaw, is being organized by the Chicago Conservatory of Music and Dramatic Art. This group will have an entirely professional aspect, for the students are to learn all the rudiments of the stage while actually producing plays. There is to be no classroom instruction. Pupils will learn diction, character delineation, acting, pantomime, voice placement, make-up and directing as they produce dramatic masterpieces, as well as modern plays and novelties. Kimball Hall will be used for all of the work, thus giving the students the benefit of working on a large, fully equipped stage. Mr. Shaw, an eminent actor, director and author, is well prepared to undertake the instruction of the little theatre group, being the son of Mary Shaw, distinguished Ibsen actress. For the past thirty years he has been actively and prominently identified with both the legitimate theatre and the moving picture industry.

Club Honors Winifred Christie

Winifred Christie was guest of honor at the Cordon Club tea on April 6. The distinguished pianist gave an informal talk on the Moor Double Keyboard piano, her playing of which has won for her attention througout the musical world.

John Sample Studio Notes

Activities of pupils from John Dwight Sample's studios include the following: Arnold Edmonds, baritone, was soloist for the presentation of Dubois' Seven Last Words at Buena Memorial Presbyterian Church on March 25. John Murray, tenor, appeared in a group of songs at Fort Dearborn Post, American Legion, on April 1, and on the Irish Memorial program at the Auditorium Hotel on April 8. Myrtle Boyles, soprano, sang recently for the Western District Missionary Conference and was soloist at the Euclid Avenue Methodist Church of Oak Park in Protheroe's Eastertide on March 25 and two special Easter services at the same church. Edgar Davies interpreted the baritone soli of Dubois' Seven Last Words at the Racine Presbyterian Church on Good Friday evening. Helen Alter has been engaged as soprano soloist at the Methodist Church of Lawrence, Kans. Bertram Harmon has been selected as tenor soloist for the Creation to be given by the Louisville Civic Arts Society the latter part of April. Virginia Richards, soprano, appeared in recital recently before the Arts Club of Louisville. Amelia Moody, soprano, was presented in concert by the Alliance Francaise of Louisville. Joseph Eisenbeis, tenor, was soloist in Gaul's Holy City at St. John's Church on Easter Sunday evening. Lucille Caudill, soprano, appeared in recital in Morehead, Ky., recently.

RUTH MILLER,
soprano, will make her radio début over an NBC chain today (April 14).

Chicago Musical College Activities

Edward Wencel, violinist, student of Max Fischel, was soloist at the First Lutheran Church on Easter morning, playing at three services. Eugene Jacobsen, from the same studio, was soloist at the vesper services in the Grand Avenue Congregational Church on Easter Sunday.

William Webb, baritone, pupil of Graham Reed, has been appointed choir director of the Grand Avenue Congregational Church. Robert Burns, baritone, studying with Blanche Barbot, continues as choirmaster and soloist at the Swedenborg Church. Marjorie Smith, soprano, of the Graham Reed studio, appeared as soloist at the Easter morning services in Kimball Hall. Marjorie Gillam, artist pupil of Mme. Gardini, has returned after several months' tour in the prima donna rôle with the Duncan Sisters in the play Topsy and Eva.

Joy Eddleman, student of Rudolph Ganz, appeared as soloist at the Grand Avenue Congregational Church on Easter morning. Miss Eddleman also was heard as soloist at the Easter morning services in Kimball Hall. Lucille Ambrose, pupil of Rudolph Ganz, and Ruth Howell, working with Leon Sametini, are playing nightly at Graylings Cafe on Michigan Avenue.

Marshall Sumner, from the studio of Lillian Powers and Alexander Raab, recently held a six weeks' master class in Australia. This was followed by a tour of radio stations in Australia and New Zealand. Upon the completion of these engagements, Mr. Sumner will return to the United States where he has symphonic appearances in Los Angeles, Cal., and Cincinnati, O.

Hilda Ohlin, artist-student of Blanche Barbot, will appear at the Del Prado Plaisance Musicales on April 15.

George Graham, baritone, made appearances recently at the First Congregational Church, Wilmette, Medinah Athletic Club, First Methodist Church, Elgin and before the Junior League Club, Chicago.

Bernice Claire, who appeared in recital on the Young American Artist series on April 4 at Curtis Hall, is an artist-student of Mme. Cole Audet.

American Conservatory Notes

The Society of American Musicians presented Muriel Parker, student of Tomford Harris, in recital in Kimball Hall on April 11. Miss Parker was winner of the Bertha

Schirmer's announce an
Unprecedented
Sale
of
Music of
All Publishers
European and American
at reductions of
50% to 80%
lasting until sale stock is exhausted. Sale includes clean copies as well as hurt or discontinued editions, for voice, piano, piano 4 hands, 2 pianos, violin, organ, and all other instruments and combinations, including chamber music.
No mail or telephone orders
SCHIRMER'S
3 East 43rd St., New York

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

JOHN DWIGHT Tenor **SAMPLE** FANNIE COLE Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

CARA VERSON
Pianist..............."Musical Rebel"
Modern Repertory as Specialty
Management: ERNEST BRIGGS, Inc.
Times Building, New York, N. Y.

Buy From Your Local Dealer

Ott award in the society's recent contest for pianists.

Elinore Bartsch, pupil of Ruth Alexander, was awarded first place in the high school piano contest for the North East district. She will play in the state contest in the near future.

Robert Whitney's Concerto grosso for orchestra, was played by the Chicago Symphony Orchestra at the regular concerts of April 5 and 6. Mr. Whitney, pianist of the Whitney Ensemble, has been a student of Leo Sowerby and Rudolph Reuter.

Members of the Heniot Levy Club were presented in a program of piano numbers at a musicale given by the club at the conservatory on April 8.

Gamma chapter, Sigma Alpha Iota, held its annual initiation and banquet at the fraternity headquarters at the Allerton Hotel on April 7. Alice Mock, soprano of the Chicago Opera Company, was among those initiated on this occasion.

John McMahill, Jr., of the dramatic art department, presented his students in a series of radio programs over station WCFL on April 8.

Violin pupils of Mischa Mischakoff and piano students of Kurt Wanieck furnished the program for the April 7 recital at Kimball Hall. René Devries.

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

Cleveland, O.—The Cleveland Institute of Music announces that Dr. Artur Rodzinski, conductor of the Cleveland Orchestra, will have charge of the orchestra department during the 1934-35 season. Dr. Rodzinski is to conduct one rehearsal a week and one public performance will be given under his baton. All students in the orchestra department will be specially prepared for symphonic ensembles and, therefore, eligible for favorable consideration as applicants for positions in symphony orchestras. Teachers of orchestral instruments are to be chosen from among the leading players of the Cleveland Orchestra.

The monthly pupils' recital took place on March 23. Ann O'Bryan, Maryet Biggs, Lillian Greive, Pauline Thesmacher, Elizabeth Stoeckler, Clement Miller and LeRoy Collins played works of Beethoven, Handel, Mozart, Mendelssohn, Schubert, Lalo, Brahms and Wieniawski.

On April 6 Lila Robeson, former contralto of the Metropolitan Opera Company, spoke in the Comparative Arts Course on French opera. On April 11 three newly appointed members of the faculty were heard in joint recital—Emanuel Rosenberg, Homer Schmitt and Lawrence Stevens. Works of Rachmaninoff, Fauré, Debussy, Falla, Joachim, Tartini and Schubert were played, and Mr. Rosenberg sang compositions by Schubert, Jensen, Wolf, Strauss, Debussy and Griffes.

On April 13 Carlton Cooley, first violin of the Cleveland Orchestra, and a member of the faculty at the institute, will speak on Violin Virtuosi in the Comparative Arts Course.

On April 15 and April 16, the opera department will present two operas, Pygmalion of Rameau and Andre and Denise of Gretry. These are to be given under the direction of Maurice Hewitt, conductor, and Marcel Salzinger, head of the opera department. Leading rôles are taken by Tille Schenker, Elizabeth Stoeckler, Pauline Thesmacher, Angelica Mancini, Jewel Wicks, Reuben Caplin and Joseph Koutsky. The staging and dancing in Pygmalion are in charge of Eleanor Frampton, director of the department of modern dance at the institute, while the choruses in both operas were trained by Ward Lewis.

On April 10 the Singer's Club, under the direction of Beryl Rubinstein, gave its 132nd concert, in Masonic Hall, with Nelson Eddy as soloist. O.

Cornish School Announces Summer Session

Seattle, Wash.—The Cornish School announces its summer session from June 18 to July 31. The faculty roster holds the usual list, including Peter Meremblum, violinist, and Berthe Poncy Jacobson, pianist. Ellen Van Volkenburg, who is now at Dartington Estate in England, will return to give training in dramatic productions for the summer school. She is to be the only guest teacher. The Cornish School offers instruction in music, drama and dance. The director is Nellie C. Cornish. C.

Peabody Conservatory of Music

Baltimore, Md.—An innovation at the Summer School of the Peabody Conservatory of Music this year will be the courses in school music, conducted by Henrietta Baker Low. These classes are designed to meet the needs of the teachers in the grade-schools, the high schools, and training schools. The courses offer opportunities to teachers to equip themselves more thoroughly for school music teaching. Mrs. Low was formerly director of music of the public schools in Baltimore and is a member of the Peabody Conservatory winter school faculty, in addition to being director of music at Goucher College. The courses include methods, which will give a survey of music material for schools, modern methods, for grades I, II and III, with objectives, achievement tests and teaching technic; a course in rural school music, intended for students desiring to become teachers or supervisors in the rural schools; and also a conference course adapted to the needs of the individual students, and the supervisors and teachers of music may bring the textbooks used in their respective school systems.

New York School of Vocal Art

Several young artists from the New York School of Vocal Art who have been studying and coaching under the personal direction of Luella Melius, have recently been accepted for positions. Among them are Constance Cody King, who has been selected to head the vocal department at Knox College for Girls; Marion Stuart, engaged as leading soprano by the Shuberts for the operetta Gypsy Love; Margaret Strickland, soloist and prima donna for a large stage review at the New York Palais Royal; Marion Newberry, engaged by the Chicago Opera Company for its summer season of grand opera at the Broadway Opera House in New York.

Schönberg, Elman and Bampton in Final Cadillac Concert

The seventeenth and final concert in the broadcast series by the Cadillac Symphony Orchestra, which began on December 17 and has included appearances by leading guest conductors and soloists, was heard on April 8 over the NBC Blue Network. Arnold Schönberg, eminent composer, was the guest conductor. Mischa Elman, violinist, and Rose Bampton, contralto of the Metropolitan Opera, were the soloists.

The concert was opened with the performance by Mr. Elman of the first movement from Bruch's concerto in G minor, with Nathaniel Shilkret leading the orchestra. The violinist's contributions to the program were tonally superb, an exhibition of veteran mastery and musical skill of the highest order. The fullness and appealing timbre of his violin tone and the tasteful and impassioned reading of Bruch's romantic pages made this interpretation a memorable one. Appearing later in the program, Mr. Elman played the Tschaikowsky Melodie with heart-warming simplicity, again with Mr. Shilkret leading the orchestra. He had much applause.

Schönberg's first air appearance as a conductor naturally roused great expectation, especially as he was to lead an excerpt from his Gurrelieder. His entrance was the signal for rousing applause from the studio audience. Conducting the second movement from Mahler's second symphony, a graceful, Mozartian section of tender lyric quality, the composer's powers as baton leader were revealed as of superior quality. He fused the tone of the orchestra into one of warmth and his reading had contrast, searching sincerity and cumulative power. The climax of the concert came in the performance under his baton of an orchestral interlude and the section, Song of the Wood-Dove, from the Gurrelieder, an early romantic cantata for soloists, formidable choral forces and orchestra. The idiom is in the Wagnerian manner of Tristan, if more transparently orchestrated, but shows individuality and power as well as lyrical beauty of expression in the young Schönberg.

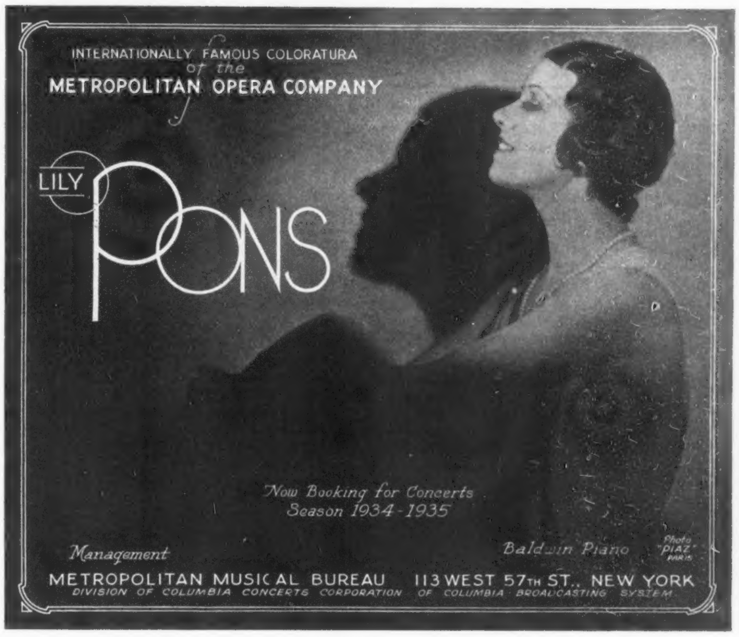
Miss Bampton's superb voicing of the Wood-Dove's song (she had sung this rôle in the Philadelphia and New York performances of the work under Stokowski several years ago) was one of the outstanding events of the Cadillac series. The opulent quality of tone, expressive dramatic quality and mastery of vocal style with which she endowed this lengthy excerpt, more taxing than most scenes in music-drama, went far toward making this a completely convincing exposition of Schönberg's music. The conductor-composer and the soloist shared an ovation at the close.

Lawrence P. Fisher, president of the Cadillac Motor Car Company, who was responsible for the planning and carrying out of this unusually fine musical series, spoke briefly at the close, voicing his hope that the concerts had contributed to the growth of musical appreciation in radio audiences.

R. K.

Toscanini to Give Bach Programs

For the final Thursday and Friday pair of concerts of the New York Philharmonic's season, April 26 and 27, Maestro Toscanini has prepared an all-Bach program which will be given with the assistance of the chorus of the Schola Cantorum and with Elisabeth Rethberg as soloist. The program, which is not yet complete, will include the Kyrie from the B Minor Mass and the final chorus from the St. Matthew Passion (both with the Schola Cantorum) and the cantata Non sa che sia dolore with Mme. Rethberg. This work is one of the few secular cantatas of Bach written in Italian.



INTERNATIONALLY FAMOUS COLORATURA
of the
METROPOLITAN OPERA COMPANY
LILY PONS
Now Booking for Concerts
Season 1934-1935
Management
Baldwin Piano
Photo "PIAZ" PARIS
METROPOLITAN MUSICAL BUREAU 113 WEST 57TH ST., NEW YORK
DIVISION OF COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM

GADSKI OPERA SCHOOL
Under the direction of CHARLOTTE GADSKI-BUSCH
INSTRUCTION IN VOCAL AND DRAMATIC INTERPRETATION
Among those who endorse the school are: Geraldine Farrar, Anna Schoen-Rene, Barbara Kemp Von Schillings and Bruno von Niessen.
Goethe Str. 39, Berlin-Zehlendorf West, Germany

LILI KRAUSS HUNGARIAN PIANIST
Touring in Europe
1933-1934

KEITH FALKNER BASS-BARITONE
IN AMERICA SEASON 1934-1935
Exclusive Mgt.: ANNIE FRIEDBERG, Fisk Bldg., N. Y.

LILLIAN GUSTAFSON — SOPRANO —
1450 Broadway
New York City
(34th Floor)

JEANNE HASSLER — CONTRALTO —
Athenaeum Concert Management
113 West 57th St., New York

ROSA PONSELLE
Exclusive Management
LIBBIE MILLER
113 West 57th St.
New York City
Victor Records

RALPH WOLFE PIANIST
Exclusive Management: ANNIE FRIEDBERG, 250 W. 57th St., N. Y.
•
Artist-Teacher David Mannes Music School
Steinway Piano

GRACE MOORE
SOPRANO
Booking Season 1934-35
Management: METROPOLITAN MUSICAL BUREAU, Inc.
Division of Columbia Concerts Corp. of Columbia Broadcasting System
113 West 57th Street New York, N. Y.

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.
Name ....
Address ....
City ....
Canada, $8.50 Foreign, $6.25

Music Notes From Coast to Coast

FORT WORTH, TEX.—Because of the illness of Brooks Morris, conductor, the final concert of the Fort Worth Symphony Orchestra's ninth season was conducted by E. Clyde Whitlock, concertmaster, with the enthusiastic approval of a capacity audience.

The soloist was Christian Thaulow, violinist, of Simmons University, Abilene, who played the Mozart D major concerto and the first movement of the Tschaikowsky. Thoroughly schooled in the Auer precepts, his playing was informed by musicianly understanding and was featured by technical merits of exceptional brilliance.

With a stirring performance of Henry Hadley's grateful quintet in A minor, in which Roberta Dedmon McBride was the pianist, the Pro Arte String Quartet ended its season. The program also included Schumann's A major quartet.

David Scoular, tenor, of Texas Christian University, accompanied by Adeline Boyd, was assisting artist.

Madeira Manchester, John Brigham and Joseph Patterson, accompanied by Mrs. George Conner, were much enjoyed in a vocally and dramatically convincing performance of three scenes from Puccini's La Boheme in the Woman's Club Sunday series.

The Civic Music Association presented Josef Hofmann in a program in which he brought to bear his magic of tone, emotional sensitiveness and the proclamation of the gospel of beauty which reaffirmed his eminence as pianist and artist.

Q'Zella Oliver Jeffus, organist at Trinity Episcopal Church, played a recital at Wichita Falls, representing the local chapter of the American Guild of Organists in an exchange of programs with the unit of that city.

The Men's Glee Club of Texas Christian University, directed by David Scoular and accompanied by Adeline Boyd, on the eve of appearances in three states was presented at the Euterpean Club's monthly twilight musicale with Wilda Dragoo, violinist of Eastland, who was accompanied by Wanda Dragoo Beall.
E. C. W.

MIAMI, FLA.—The concerts offered every Monday evening in Recital Hall by the University of Miami Conservatory continue to be well attended.

On March 12 Evelyn Raff, mezzo-soprano, Mary McAuliffe, Evelyn Plagman Jones and Joe Tarpley, pianists, were presented. On March 19 the University Singers (Frances Hovey Bergh, director) gave a concert assisted by Travis Lee Harris, violin, Margaret Masten, harp, Charles Staltman, flute and Harold Hall, oboe.

The annual concert sung at the Hotel Roney Plaza, Miami Beach, by the Aeolian Chorus (Bertha Foster, founder) took place on April 2. The chorus was directed by Adrienne Lowrie, teacher of voice in the conservatory. Assisting artists were Helen Jackson Amidon, contralto, Frederick Mulvenny, baritone, Lewis Eley, violinist, Margaret Heid, cellist, and Evelyn Plagman Jones, accompanist.

Gertrude Robinson, pianist and pupil of Mr. Tarpley of the conservatory, played a recital on April 5 in Recital Hall.

The University of Miami Concert Band and Concert Orchestra, both directed by Walter Shaeffer, are offering regular concerts every week at the Venetian Pool, Coral Gables.

The University of Miami Players, directed by Opal Motter, with Franklin Harris, managing director, have been presenting plays during the season. Those taking part are students at the university.
A. F. W.

OKLAHOMA CITY, OKLA.—March has been a quiet month musically—only one importation, Jeanne Dusseau, soprano, who appeared in an excellent recital on the first of the month under the auspices of the Ladies Music Club. She was well received by local patrons.

On March 21 the club presented a splendid piano program of Bach, Beethoven and Brahms at the Biltmore. Appearing were Viola Palmer, Vera Bump Binkley, Helen Lord, Dana Lewis Griffith, Helen Collar and Willie Emerson Murray. This club does much to encourage local artists, giving during the season a varied number of well-balanced morning programs. The annual registration tea will be held at the Biltmore on May 23, with Mrs. Hugh Johnson as chairman.

Widespread interest is being shown in the coming appearance of Lawrence Tibbett on April 27, and advance orders for tickets indicates that he will uphold his season's record and sing before a capacity house.

Definite plans are under way for a civic opera season at the new amphitheatre now under construction by the Chamber of Commerce.
F. P. H.

SAN ANTONIO, TEX.—The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented Jeanne Dusseau, soprano, in the fourth and last musicale this season. The program was most interesting, consisting of compositions by Arne, Haydn, Monro, Brahms, Strauss, Charpentier, Duparc, Paladilhe, Delius, Quilter, LaForge, and French Canadian and old Scottish folk-songs. The Charpentier number was the aria from Louise, beautifully sung. Of special interest were the three French Canadian songs. Mme. Dusseau's voice has warmth and beauty and is of a lovely flowing quality. Her *mezza voce* and pianissimos were exquisite. Recalls and encores were necessary after each group. Gwendolyn Williams supplied artistic accompaniments.

St. Mark's Episcopal Church Choir (Walter Dunham, organist and choirmaster) presented Charlotte Lockwood, organist. The program, which consisted of three parts, was varied. The second part was entitled The Chorale as Treated by Masters of Organ Composition. Chorales played were by J. Bernhard Bach, J. Sebastian Bach, Brahms, César Franck, and Charles Marie Widor. Miss Lockwood's registrations were musicianly in choice and her pedal work was agile. Two encores were given at the close.

Josef Hofmann was presented in recital by Elizabeth A. Devoe. The program consisted of the Sonata Appassionata, op. 57, and the sonata in B flat minor, op. 35 (Beethoven), and other compositions by Bach-d'Albert, Mendelssohn, Chopin, Debussy, Liadoff and Wagner-Liszt. Comment is unnecessary for this marvelous artist. It suffices to say that he held his audience spellbound and after each group recalls and encores were demanded by an insistent audience. It had been a number of years since Hofmann appeared in this city and a large and enthusiastic gathering welcomed him.

The Tuesday Musical Club honored Louise D. Fischer, a valued member of the organization, in an afternoon recital of her compositions. They were: Pastorale for string ensemble, and Glendalough for string ensemble with piano (both written for the Tuesday Musical String Octet); The Beautiful Land of Nod and Autumn, chorals; A Prayer for Courage, contralto solo; Reverie, string quintet with harp; O Lovely May, baritone solo; An Album Leaf, violin quartet with piano (dedicated to her sister, Roe Daggett Johnson); Freedom and Clouds, soprano soli; Longing, trio for cello, harp and organ (dedicated to Mrs. Hertzberg). There were forty participants on the program.

The Beautiful Land of Nod was awarded the choral prize in the Composers' Club contest of 1928-1929, for which Albert Elkins was the judge; Reverie received a prize in the Composers Guild and Manuscript Society Texas State Federation of Music Clubs' contest of 1929-1930; Autumn had honorable mention in the Composer's Club contest of 1930-1931, for which Edgar Stillman-Kelley was the judge; O Lovely May was awarded the prize for songs in the Composers' Club contest of 1931-1932, for which James H. Rogers was the judge.
S. W.

SIOUX CITY, IA.—The Sioux City Symphony Orchestra, an organization of seventy players, with Leo Kucinski, conductor, has concluded the most successful season in its history. The orchestra ended the Music Course Series on March 22, with Albert Hirsh, pianist, as soloist. The feature of the evening was the Rachmaninoff concerto in C minor, in which Mr. Hirsh displayed finished style. Other numbers by the assisting artist were three Chopin etudes. The orchestra was heard in music of Beethoven, Wagner, Saint-Saëns, Pierné, Massenet and Lalo.

The Sioux City Symphony Orchestra has made steady progress musically since its beginning nine years ago, and this year the people have financially backed it, so that it is without a deficit for the first time.

Extensive plans are being made for next year's program in celebration of the tenth anniversary of the orchestra. Soloists to appear include José Echániz, Spanish pianist, France, operatic contralto, and Benno Rabinof, violinist. A performance of The Messiah is scheduled. Engagements have also been accepted for appearances in nearby towns.
E. M. T.

TORONTO, CAN.—Although many of the strongest musical organizations such as the Toronto Symphony Orchestra, Hart House String Quartet, Women's Musical Club and others held their closing concerts last month, there is yet a fine variety of good music to come. On March 6 the Symphony Orchestra with the Conservatory Choir of over 200 voices and the Children's Choir, all under the direction of Dr. Ernest MacMillan, presented the Children's Crusade to a delighted capacity audience in Massey Hall. The Allegro Ladies' Choir, under Daisy La Rush McAdam, gave an interesting recital in Conservatory Hall on March 8. Two prominent young Toronto pianists, Winifred MacMillan and Kathleen Irwin, offered a fine two-piano recital, assisted by Edna Tacon, violinist, in Conservatory Hall on March 10. Walter Gieseking played in Eaton Auditorium to an enchanted audience on March 15. Dorothy Gordon sang a recital in costume two days later in Eaton Auditorium and the same evening Agnes Logan Green performed an excellent piano recital in the same auditorium.

On March 19 Bach's St. John Passion was given by the Bach Choir under the leadership of Reginald Stewart in Convocation Hall, and on the next evening the last regular concert of the season of the Toronto Symphony Orchestra under Dr. MacMillan was given in Massey Hall, thus completing a season of great enthusiasm and capacity houses. The Conservatory String Quartet also closed its season the next evening. A sonata recital by Adolph Koldofsky and Allan Sly, pianist, was held in Hart House Theatre on March 24, and Lawrence Tibbett sang a magnificent recital to his usual capacity audience in Massey Hall.

Dr. MacMillan offered his annual presentation of the Bach St. Matthew Passion in Convocation Hall on March 29. His Conservatory Choir of 200 voices was augmented by a Ripieno Choir of women's voices, a double orchestra with Elie Spivak and Frank Blachford as concertmasters. Leo Smith was at the piano and Frederick Silvester at the organ and there were eighteen soloists. Two Bach singers, Hubert Eisdell and J. Campbell McInnes, sang the major rôles. The whole was an imposing and wonderful performance.
A. W. J.

VANCOUVER, B. C.—February 27 brought Carola Goya, Spanish dancer, in recital at the Vancouver Theatre. This charming artist, ably assisted by Beatrice Burford, harpist, and Celso de Soyos, accompanist, was keenly enjoyed by a demonstrative audience.

Arthur Johnson, tenor, of Los Angeles was the guest artist at the Woman's Musical Club recital on March 1. He was accompanied by May Van Dyke.

For its sixth concert of the present season the Vancouver Symphony Orchestra (Allard de Ridder, conductor) chose to share the program with the Bach Choir (George Coutts, conductor). Mr. Coutts led the combined forces of choir and orchestra in Villers Stanford's Songs of the Fleet, relinquishing the baton to Mr. de Ridder who conducted Brahms' Songs of Destiny and Parry's Blest Pair of Sirens. Orchestral contributions included Goldmark's Rustic Wedding Symphony, Weber's Oberon Overture, and the Brahms Three Hungarian Dances.

The Pavley-Oukrainsky Ballet presented an entertaining program in the Strand Theatre on March 9.

The Chimes of Normandy, by Robert Planquette, was the light opera chosen by the Kiwanis Club of Vancouver for this season's production. Under the direction of Mme. Norminton, it was presented for the entire week beginning March 17 in the Vancouver Theatre.

The Philharmonic Club gave its final recital this season in the Hotel Vancouver on March 17.

Audrey Cowderoy, pianist, was a March recitalist in the Hotel Vancouver, the assisting soloist being Louise Stirk, sopran.o

The Oratorio Society, under the direction of George F. Bullen, presented the Bach St. Matthew Passion in Christ Church Cathedral on March 22.
A. A. F.

Edna Weese to Sing Giorni Works

Edna Weese, soprano, will be heard on April 21 in a program of works by Aurelio Giorni at the New York studio of Carolyn Beebe. Miss Weese takes part in Cadenabbia, a composition for voice, string quartet and piano. Assisting artists are to be the composer and the Manhattan String Quartet. On April 28, she is to be soloist at a concert given by the Norwegian Male Chorus, under the direction of Ellsworth Olsen, at the central branch of the Y.M.C.A., Brooklyn. On May 1 the soprano will be featured at the Prospect Club's annual breakfast, to be held at the Montauk Club, Brooklyn; and on May 4 will be soloist for the Chaminade Club.

Take a Lesson On The Radio

(*Continued from page* 6)

tion by hearing it on the radio. Teachers know how such a performance lends authority to their own instruction. Somehow the composition now "comes alive." The youngster who struggles with Dvorak's Humoresque sees or rather hears, new beauty as well as an artistic standard when Elman or Spalding delivers it.

Every listener should be able in time to distinguish the individual quality of each instrument whether it is the flute or the harp, the cello or the pipe organ. Children can learn to distinguish between string and wind instruments—even when they have never seen anything but a violin or piano. Every radio listener may profit by comparing the charms of some single composition performed on different instruments. Does the orchestra or the pipe organ best portray Mendelssohn's Spring Song? Will a string quartet perform Boccherini's minuet best or a full symphony orchestra?

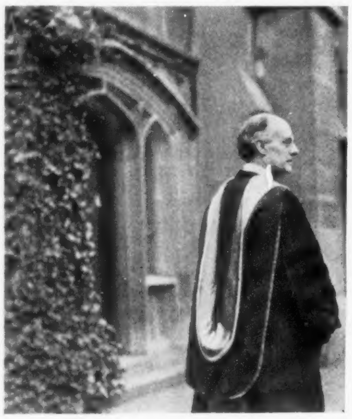
If the listener is familiar with or partial to only one type or style of music the radio is a great broadener of musical appreciation. Indian music, Negro spirituals, *à cappella* choruses, flute soli, the organ, xylophone, celesta, and band music should all be sampled.

Comparison of different styles and instruments of music inevitably cultivates taste for what is good. Moreover, variety shows us that there is music for every mood.

So let all "listen and learn." Familiarity with tone, style, form, and melody bequeaths a knowledge that pays surprising dividends when we attempt musical self-expression.

Dickinson's Church Activities Close

The series of weekly Friday noon hours of music at the Brick Church, New York, closed with the presentation on Good Friday of Stainer's the Crucifixion. The special music with Easter services, with the accompaniment of trumpets, trombones and organ, also brought to a close the manifold seasonal activities of Dr. Clarence Dickinson, organist and his wife, Helen Dickinson. The church was crowded on Good Friday, when Charles Stratton, tenor, and Theodore Webb, bass, shared honors as soloist in the Stainer work. The two soli, King Ever Glorious, and So Thou Liftest, were superbly sung, choruses such as Fling Wide the Gates going with special musical spirit.



DR. CLARENCE DICKINSON

The two Easter services brought the Motet Choir and soloists into prominence, the brass instruments contributing unusual triumphal effects. The soloists were Corleen Wells, Rose Bryant, Messrs. Stratton and Webb.
F. W. R.

Alfred Boyce Directs Two Programs

Alfred Boyce, organist and choirmaster of Holy Communion Church, New York, cooperating with the Rev. Worcester Perkins, rector, and an octet of capable mixed voices, gave a continuous service of three hours on Good Friday. Soloists were Amee Hyskell, soprano; Grace LaMar, contralto; Price Boone, tenor; Raymond Freemantle, bass. The music was from works by Stainer, Bach, Verdi, Gounod, Moore and Mendelssohn.

The forty women's voices comprising the Morning Music Club of Nyack-on-Hudson, N. Y., conducted by Mr. Boyce, gave a program of choruses chiefly by modern composers on March 20, among them the Americans Grant-Schaefer, Forsyth, Nevin and Bassett. Incidental soli were sung by Mmes. Roy Furman and Ethel Crane, Frances Boyd Schupner playing both piano and organ soli. Helena Soren, pianist, and Mary Riker, organist, played accompaniments.

WALL-GAUNTLETT MUSIC COLONY
Taylor's Falls, Minnesota, June 15-Sept. 1, 1934

VOICE—PIANO—LANGUAGES

Faculty:
Basil Gauntlett.....Piano
Roy Wall.....Voice
Herbert Wall.....Voice and repertoire and assistants

An ideal spot for serious musical education and culture, combined with a real vacation on the famous St. Croix River. Swimming, boating, fishing, tennis, and golf. Inexpensive living quarters. Chaperons for all occasions.
Complete details and folders will be mailed on application to:
HELEN M. FOWLES
2 East 46th Street New York, N. Y.

Press Comments

EDWARD JOHNSON

Edward Johnson, tenor of the Metropolitan Opera, has had an extensive season. Included among his appearances with orchestra, was on with the Baltimore (Md.) Symphony Orchestra, following which the Baltimore News wrote: "The soloist of the occasion was Edward Johnson, the famous tenor of the Metropolitan Opera, whose great following contributed no little to the size and enthusiasm of the crowd that left scarcely a vacant seat in the big auditorium. Mr. Johnson was recalled repeatedly after each appearance. Possibly he made his deepest impression with the In Distant Lands. The tenor's flair for the dramatic was notably revealed through Don José's Flower Song from Carmen, and he presented cadences in I Pastori with a fine understanding of its musical values. Probably the tenor's most popular success was the stirring Prize Song, and the pleasure of his audience knew no bounds."

After the tenor had sung a performance of Pélléas in Pélléas and Mélisande at the Metropolitan Opera, one of his many rôles with that organization, the New York Sun spoke of the performance: "Mr. Johnson as the ill-starred lover was again above reproach in the distinguished beauty of understanding elegantly displayed—individual impersonation was fused with rare artistic excellence in both musical speech and exquisitely impassioned action." Leonard Liebling in the New York American said: "Edward Johnson's intelligently conceived and vocalized Pélléas, slim, graceful, remains a convincing operatic presentation. The tenor's handling of lyric measures is an artistic joy." Olin Downes in the New York Times speaks of his work: "... presents the rôle with infinite care for detail and with apparent conviction in the treatment of a most elusive drama and score." Henriette Weber of the New York Evening Journal said: "Edward Johnson demonstrated as in the past seasons, that he is ideally fitted for the title rôle, being restrained, youthful, poetic." The New York Evening Post wrote: "Pélléas et Mélisande, Debussy's masterpiece, Johnson in the rôle he has made his own. Johnson—what a man to conjure with. All the beauties of the mystic love story in wonderful impersonation. From beginning to end the audience was held spellbound listening to the wonderful art with which he brought out the sincerity, purity and beauty of the glorious music." Edward Cushing of the Brooklyn Eagle said: "Mr. Johnson is an admirable Pélléas." The Wall Street Journal remarked: "Edward Johnson plays Pélléas impeccably."

RUDOLPH GANZ

Rudolph Ganz has completed his second season as guest conductor of the Omaha (Nebr.) Symphony Orchestra. Three concerts were given and Mr. Ganz appeared as soloist on the last program. Commenting upon the season's opening program, the Omaha World Herald says of his conducting of Beethoven's fifth symphony: "His tempi were kept fast, and he held the large orchestra strictly to the metronomic beat of his baton. The tragic implications of the first movement were projected with great clarity; the slow movement was tender; and the finale was lifted into a climax of considerable power."

The Bee-News states, "Mr. Ganz' was a classic conception of the work."

Gleanings of the second concert disclosed that "The program was excellently arranged, including both classics and moderns. In the Mozart symphony in G minor he showed to advantage his many excellent qualities as a conductor and musician." The closing concert drew the following heading in the World-Herald: "Symphony Ends in Triumph—Orchestra with Ganz as Conductor and Soloist Gives Brilliant Concert."

As soloist Mr. Ganz played Beethoven's concerto No. 1 in C major, which drew from the World-Herald: "Mr. Ganz, whose pianistic skill enables him to cope easily with any difficulty, fairly scintillated in his performance of the work." From the Bee-News: "Mr. Ganz played the concerto with consummate ability. His pianism is truly on a very high plane—it was a memorable musical experience."

MILDRED DILLING

Mildred Dilling's appearance in Charlotte, N. C., in March brought her favorable comment in the local press. The Charlotte News said: "Miss Dilling's masterful performance was a convincing argument that the harp has a peculiar appeal as a solo instrument. In addition to a complete command of the technical resources of her instrument, she plays with a sincere musical feeling and understanding."

The Charlotte Observer: "Miss Dilling immediately captivated the audience. In all of her renditions she displayed a remarkable virtuosity. She showed us what a harp really is in the hands of a great harpist."

The Wilmington (N. C.) Morning Star, headlining its review, "Famous Harpist Gives Concert Before a Completely Filled House Here," said: "Mildred Dilling, probably the world's most famous harpist, presented a program which met with tremendous approval on the part of the music-lovers present. It would be difficult to state which number on the well chosen program most pleased the audience, and encores were insisted upon after each group."

The Columbia (S. C.) State: "Miss Mildred Dilling, harpist, appeared at Drayton Hall last night in concert with the University of South Carolina Glee Club. Miss Dilling lived up to her reputation of being one of the finest harpists of the present day. Her charming personality added to her flawless performance."

The Columbia (S. C.) Record: "The audience was held spellbound by the artistry of Miss Dilling's achievement."

The Tampa (Fla.) Morning Tribune: "Mildred Dilling played before a packed house, presenting a program that appealed to the layman as well as to the musical expert."

The Daytona Beach (Fla.) Sun Record: "Miss Mildred Dilling, America's greatest harpist, proved an artist of rare ability and brilliance. In the true musicality of the harpist, the audience found the real joy that comes with almost perfect salon music. The musical qualities of the harp are nearly forgotten, until an artist of Miss Dilling's ability refreshes in the public mind the foremost place the harp occupies among solo instruments."

The Newberry (S. C.) Herald: "That Miss Dilling is an artist of the first rank, regardless of instrument, is indisputable. Her performance showed the finest of musicianship. She has earned the right to be called America's finest woman harpist."

ANDRÉ BURDINO

André Burdino sang the rôle of Werther at the Theatre Royal of Liège on February 21. "We not only had an extraordinary Werther," wrote L'Express, "but a grand, gala Werther. . . . With artists like this, theatre directors could (that is, if they wanted to cause opera to flourish again) again offer marvelous evenings to the public, for if the public has deserted the opera houses, it is because the directors have not always made the necessary effort."

"At last," chronicled the Journal de Liège, "a comprehensive tenor, who is not only satisfied to sing, but who has the art of 'composing' his personage with the maximum of truthfulness and humanity. The fact is so rare these days, that it should be given special notice, and this rare tenor is Burdino. He kept the house ovating him all evening. The Lied d'ossian had to be repeated." "Burdino," came from Le Liège, "is one of the rare tenors of whom you dream a long time before hearing and seeing him. For Burdino is a complete artist, a charmer in every sense of the word. . . . His is lyrical art in all its splendor and sincerity."

HAROLD MORRIS

Harold Morris, pianist and composer, recently played in Cincinnati for that city's division of the Ohio Federation of Music Clubs. George A. Leighton, critic of the Cincinnati Enquirer, said in his review: "Morris' pianism is of a high order. But more than this he has an unquenchable fire of re-creation, a depth of sincerity, musicianly honesty, reverence for his art and deep-rooted convictions as to the purpose of artistry which are rare. Also—and this is important when an artist must be seen as well as be heard—he is a stage personality."

The same account of the recital, speaking of the pianist's playing of Brahms' F minor sonata: "This, of course, was the test piece and Morris met its very great exactions with mature understanding, sure technical grasp and cumulative power. Few works for piano rival this Brahms sonata for beauty of theme and mood. Few should essay it—and thanks be, few do. We are grateful for the performance of yesterday—for the nobility of the opening movement, the poetic imagery of the *andante*, the leonine playfulness of the *scherzo*, the restfulness of the *intermezzo* and the onrushing impetuosity of the finale, all of which found sympathetic and wholly adequate consideration in the artist's conception."

A telegram, sent by Mrs. John A. Hoffmann, vice-president of the Ohio Federation of Music Clubs, who arranged the concert, stated: "Harold Morris' recital for the Cincinnati division of the Ohio Federation of Music Clubs was an immediate and magnificent success."

RITA ORVILLE

After the recent appearance of Rita Orville in Elmira, N. Y., the Elmira Star-Gazette's review said: "The final concert of the present season of musical events sponsored by the Thursday Morning Musicales was presented Thursday night in the ballroom of the Mark Twain Hotel. Rita Orville, soprano, with Mrs. J. Carroll Crispin as piano accompanist, offered a varied program of songs, her unusual quality of voice, especially in legato passages in both high and middle register, eliciting noteworthy applause.

"Miss Orville's flexible voice proved especially adaptable to French diction and the chosen group of songs in that language she had selected for last evening's program. It was a generous program. Those who heard the much heralded Miss Orville sing will recall with especial delight her lovely pianissimo, her bell-like quality of long-sustained tones in the upper register and her extraordinary breath-control."

The Elmira Advertiser: "Miss Orville has a charming soprano voice. She is one of the best known artists today."

HILGER TRIO

After the recent appearance of the Hilger Trio in Miami, Fla., the Miami Herald's review said in part: "The trio composed of Elsa Hilger, cellist, Maria Hilger, violinist, and Greta Hilger, pianist, presented one of the finest and most brilliant concerts heard in Miami this season before the Mana-Zucca Music Club at Mazica Hall. These talented sisters, who have charmed many audiences both here and abroad with their artistic musicianship and lovely personalities, added to their fame and popularity in this their latest triumph."

The Miami Daily News: "The high spot was Beethoven's Triple Concerto, a rare work heard in this country for the first time when the Hilger sisters played it with the New York Philharmonic Orchestra. Their playing is remarkable for its artistry, perfection of phrasing and precision. Interpreting great music seems as natural to these attractive girls as breathing. Immersed in the art since childhood, music is to them a native language which they speak sincerely and naturally."

RALPH LEOPOLD

The Valley City (N. D.) Times-Record recently carried a review of the appearance there of Ralph Leopold: "A very delightful event of the college term was the recital given by the famous pianist, Ralph Leopold, this morning. Mr. Leopold is an American who has always identified himself with music in this country, having been an organist in various prominent Philadelphia churches. He was the youngest musician ever elected to membership in the American Guild of Organists. His program showed him to be a sound and mature scholar in his field. He makes no effort at mere theatrical brilliancy, but gives quiet, technically precise readings of great masterpieces, and shows the finest mastery of very simple pieces and raises them into the realms of perfect artistry.

"His program was divided into three parts, and it was in the last section that he took his audience into his confidence, attempting to make them understand the soul of the great work of Wagner. It is said that he is the greatest living interpreter of Wagner's music on the piano, making his own transcriptions, and playing them marvelously. He explained the great motifs of the Ring trilogy, and played them thrillingly, then assembling them into the loveliest parts of Die Götterdämmerung. His audience responded with satisfying enthusiasm."

CHARLES MADURO
COMPOSER
200 West 58th St., New York Circle 7-4812

CHRISTIAAN KRIENS
Conductor Station WTIC
The Travelers Hartford, Conn.

HARRIET FOSTER VOICE BUILDER and COACH
CONTRALTO
Studio: 251 W. 71st St. New York
Phone: TRafalgar 7-6756

MME. FLORENCE LEE HOLTZMAN
Voice—Grand Opera Coaching
July—August Private Theater Merrill, N. Y.
Oct.—March Private Theater 168 E. 63rd St., N. Y. C.
Spring Carcano Theater Milan, Italy

ANTONIO LORA
CONCERT PIANIST—TEACHER
ASSISTANT TO RUBIN GOLDMARK
HARMONY AND COMPOSITION
Studio: 310 W. 106th St. N. Y. C. Tel. ACademy 2-8793

CARMEN
STYLLES
American Soprano
1415 Steinway Hall,
New York City

VIRGINIA PEMBERTON
LYRIC SOPRANO
San Carlo Opera Company

ROMANO
ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6910

WILLIAM THORNER
Teacher of Singing
Carnegie Hall, New York Tel. COl. 5-0706

RALPH LEOPOLD
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. Tel.: Nutley 2-2499
160 W. 73rd St., N. Y. Tel.: TRaf. 7-6700

ARTURO
VITA
VOICE PLACEMENT OPERA COACH
Studio 205 West 57th St New York
Telephone Circle 7-5420

ALBERT CLERK-JEANNOTTE
257 West 86th Street
ENdicott 2-5869 New York City

VILONAT STUDIOS
VOICE
SIDNEY DIETCH
160 W. 73rd St., N. Y. C. TRa. 7-6700

FRANTZ PROSCHOWSKI
Vocal Teacher
205 W. 57th St., New York COlumbus 5-2136

ROSARIO BOURDON
CONDUCTOR

MAESTRO ENZO DELL'OREFICE
Coach of CARUSO
Voice Culture
Studio 7-2, Hotel Ansonia, N. Y. SUs 7-3300

RUTH LORRAINE CLOSE
AMERICAN HARPIST
Concert Management
George Leyden Colledge
Steinway Hall New York

BUY IN YOUR HOME TOWN
When You Want
Anything in Music
REMEMBER YOUR HOME DEALER

LUCREZIA
BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

GRACE LEADENHAM
AUSTIN
COMPOSER OF SONGS
300 Central Park West New York (Tel. SChuyler 4-3186)
CONCERT, RADIO ARTISTS AND PROMINENT CHORAL CLUBS USE HER NUMBERS WITH MARKED SUCCESS

MARIA NEMETH
Dramatic Soprano
VIENNA STAATS OPERA
BUDAPEST IMPERIAL OPERA

RUDOLPH GANZ
Management
NBC ARTISTS SERVICE
711 Fifth Ave., New York
Steinway Piano
Duo-Art Recordings Victor Records

EUROPEAN

LOUIS BACHNER
VOICE
Teacher of Sigrid Onégin, Heinrich Schlusnus
Pariserstr. 39 Berlin, Germany

GERARD HEKKING
VIOLONCELLIST—Professor at the Paris Conservatory
Concertizing in Europe 1933-34. Pupils accepted.
12, rue de Madrid, Paris Tel: Laborde 23.32

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
Concerts and Recitals Artist pupils accepted
170 Bd. Haussmann, Paris France

ROCK FERRIS
PIANIST
CONCERTIZING IN EUROPE 1934-1935
Address care Morgan & Co., Place Vendome, Paris, France

PASQUIER STRING TRIO
(Jean-Etienne-Pierre)
Classical—Romantic—Modern Repertory
Mgt.: LÉON DELORT, 252 Fbg. St. Honoré, Paris

FRANCOIS LANG
PIANIST—In Europe 1933-1934
Léon Delort, Manager, 252 Fbg. St. Honoré, Paris.

MARCEL GRANDJANY
HARPIST
37, Ave. de Chatillon, Paris, France

BURDINO
Leading tenor of Grand Opera & Opera-Comique, Paris; La Scala, Milano; Covent Garden, London; Staatsoper, Vienna; Liceo, Barcelona; etc.
In Europe 1934-1935
21, rue Mirabeau, Paris, France Phone: Auteuil 17.02

VIOLA MITCHELL
VIOLINIST
IN EUROPE 1933-1934

Dr. OTTO ERHARDT
Operatic Producer
Formerly Chicago Civic Opera, Dresden State Opera. Producer Salzburg Festivals, Guest Producer Vienna Opera. ROYAL OPERA COVENT GARDEN, 1934.

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

SIMON BARER
PIANIST—Europe 1933-1934
Address: Konzertbolaget, Stockholm, Sweden

INA SOUEZ
AMERICAN SOPRANO
Agents: Ibbs & Tillett, 124 Wigmore St., London, W. I

EISENBERG
VIOLONCELLIST
Europe 1933-1934
Management: Kiesgen & Ysaye, 252 Fbg. St. Honoré, Paris

CARMEN STUDER
(Mrs. Felix Weingartner)
CONDUCTOR—IN EUROPE 1933-1934
Address: 186 St. Albanring, Basel, Switzerland

MARIE AUGUSTE BEUTNER
SOPRANO
Concert and Oratorio
Linden-Allee 41. Berlin-Charlottenburg 9

IVOR NEWTON
ACCOMPANIST AND COACH—Associated as Accompanist with Chaliapin, Tetrazzini, Calve, Melba, Gerhardt, Clair Dux, Matzenauer, Supervia, D'Alvarez, Richard Crooks, John Charles Thomas, Schorr, Melchior, Ysaye, Morini, and Casals.
Studio: 93 Cornwall Gardens, London, S. W. 7, England

AUBREY PANKEY
NEGRO BARITONE
Concertizing in Europe 1934-1935
Management: Organisation Artistique Internationale, Marcel de Valmalete & Cie.
45, rue de La Boetie, Paris, France

RUSSIAN CONSERVATORY (Paris)
Serge Rachmaninoff, Honorary President
Open all year—Students of all nationalities admitted. Complete courses in piano and all other instruments orchestra, composition, voice, opera, ensemble, ballet, theory, harmony, history, etc.
26, Ave. de Tokio, Paris Tel. Kleber 82.54

PAUL KAUL & SON
VIOLIN MAKERS Old Instruments Restored
Kaul violins played and endorsed by famed internationally known virtuosos—Lucien Capet, Georges Enesco, and others.
30 rue de Rome, Paris, France

SYLENKA
Spanish Dances
Europe 1933-1934
6, Place du Palais Bourbon, Paris, France

London Acclaims Eminent Recitalists

(*Continued from page* 5)

nole. Thibaud, who has not played here for some time, gathered the faithful at a successful recital a few days later.

His colleague, Jascha Heifetz, also drew a big crowd to the Queen's Hall, and there was no lack of enthusiasm. After some classical *hors d'oeuvres* (some of them "arranged") he plunged into the Strauss sonata with Arpad Sandor, but set off the real fireworks in Vieuxtemps' D minor concerto.

Another young Russian violinist, Boris Schwarz, while neither—as yet—a Thibaud or a Heifetz, gave musically a better program than either, for he played Brahms (D minor) and Franck sonatas, besides Corelli's Folia and other purely violinistic things. With his father Joseph, an excellent pianist, he constitutes a flawless ensemble. As a virtuoso, too, he is worth watching.

Wozzeck in Concert Form

Two performances of modern music organized by the B. B. C. and broadcast have provided the musical talk of the town during the past week. The one was the English première of Alban Berg's opera, Wozzeck, in concert form; the other a concert of contemporary American music of the most radical variety. Wozzeck was sung in German by artists who with one exception were English (the exception: Richard Bitterauf, essaying the title rôle). It was conducted by Adrian Boult, with the B. B. C. Orchestra and Chorus, and it was an excellent performance, as clear and convincing as any I have heard. The lack of scenery, costumes and stage devices detracted but little from the dramatic power of the work and obliged the listener to concentrate on the musical texture. The production was a complete success with audience and critics (though some wireless listeners objected to the "howling of hyenas"), and there is considerable clamor for a stage performance. Covent Garden is not likely to take the hint; but there is no reason why the B. B. C. should not coöperate with London's popular opera house, Sadlers' Wells, in a repetition on the stage.

American Modernists Broadcast

The American composers represented in the B. B. C.'s concert, conducted by that alert and enthusiastic modernist, Edward Clarke, are Henry Cowell, Virgil Thomson, Adolf Weiss and—by courtesy—Edgar Varèse. I assume that their works are all sufficiently well known at home to dispense with critical comment. Cowell's Sinfonietta I liked best; of Weiss' chamber symphony I wish we could have heard more than a movement. Varèse's hysterical stammerings made no sense—at least at a first hearing; and Virgil Thomson's Capital, Capitals seemed as infantile as it did the first time we heard it here, two years ago.

Largely thanks to Franklin D. Roosevelt, there is a very lively interest in America and things American over here. People were therefore interested, but not exactly elated, by this exhibition of our Young. "The four pieces," says the Daily Telegraph, "all represented states of uneasy, not to say desperate, intellectualism. The various composers were all in a bristling state of protest, and war with Philistinism was in the air." From the audience in the hall, the Americans got mild applause plus a few snickers.

Contemporary music for organ had its innings on the organ of the Albert Hall. Three of London's ablest organists, headed by G. Thalben Ball, broke forth from church routine and let fly according to the works of Honegger, Jarnach, Roussel, Kaminski, Herbert Howells, *et al.* Jarnach's Konzertstück, with its "juxtaposition of sonorities" was, however, the only thing capable of shocking the audience. It proved, if anything, that the organ is the last instrument to yield to radicalism.

Pianists Galore

There has been a plethora of piano recitals, and with so crowded a musical agenda it is not possible to do more than mention them. Borovsky has given a prodigious exhibition of pianism from Beethoven to Prokofieff; Cortot has drawn a large Sunday audience with Chopin alone. A new and remarkable "Chopinzee," Iso Elinson, hailing from Finland or Esthonia, gave a rather superior kind of Chopin recital with great brilliance and delicacy; and a young Pole, pupil of Paderewski, also chose an all-Chopin program to exhibit his remarkable gifts to his first London audience. Clifford Curzon and Israel Hoffman, both Londoners, aroused interest with unusually exacting programs; Georg von Harten, a German newcomer, presented the now almost inevitable op. 111 of Beethoven, with typically German emphasis on detail; and Elsa Karen gave her annual recital to the usual congregation of her admirers.

Yet another newcomer, Heinz Jolles, from Germany, made a favorable impression in a joint recital with Beatrice Harrison, cellist, playing Schumann's Davidsbündler with great comprehension. He joined Miss Harrison in excellent performances of Brahms and Delius sonatas. The cellist's *tour de force* was Kodály's sonata for cello alone.

Bach for Holy Week

Holy Week has arrived, and with it the usual performances of Bach's Passions and Handel's Messiah. The most impressive of these was again the Bach Choir's unabridged presentation of the St. Matthew Passion on Palm Sunday. This annual event was established by Dr. Boult about five years ago. The faithful arrive at Queen's Hall at 11 a. m. and, except for a lunch interval, stay until 4 p. m. The hall was completely sold out.

Vienna Concert Season Introduces Novelties

(*Continued from page* 5)

in addition to this, a lack of preparation or even careful study of the drama (which is after Andreyev) on the part of the *régisseur* and the costume designers was all too evident. It was painful to see the traditional Russian university youths and girls not only dressed but (alas) acting like *mujiks* and *kutchers* and village hussies.

Needless to say, the opera was received without much applause. This is an injustice to the voices of Hilde Widl (Ol-Ol), Rudolf Akats (Gluhovtzev) and Hermann Groote (Mischa), and above all to the high abilities of Fritz Fall as conductor.

A New Young Dancer

After the performance, those who stayed to see the young dancer Rosalia Chladek (who did several pieces of Scarlatti, Johann Strauss, Liszt and Dvorak) were plentifully compensated. She has grace and powerful, sensuous charm. Her waltz provoked ovations which quite erased the impressions of the first part of the evening. The orchestra of the Volksoper and Herr Fall were likewise at their best.

Now that we have begun with the musical *faux pas* of the past two weeks, we cannot very well omit the recent "première concert" of the Rosé Quartet. The daughter of Selma Kurz, Desirée Halban Kurz, whose vocal and social début here some time ago was a social and vocal sensation, was announced to sing at this concert several new songs by Erich Wolfgang Korngold, with the composer at the piano. The reason for the deviation from the tradition of this quartet, which for decades devoted its concerts exclusively to serious chamber music without any outside assistance, is not quite clear. At any rate, Fräulein Halban Kurz did not appear. The audience did not know of the fact until the last moment.

Quartet Without Chamber Music

Instead of the new songs, the audience heard the Italian Serenade of Hugo Wolf, which is very pretty but more appropriate to some summer-night outdoor concert. So we heard a quartet concert quite without chamber music. For it is quite impossible to characterize as chamber music the two new quartets that the Rosé organization introduced on that evening. One of them, by Rudolf Huber, is a helpless banality in all respects except that the first violin seldom descends below high C in every one of the four tiresome movements. The other by Korngold is, I am sorry to say (being an admirer of this composer's talent), in very bad taste. It swarms with that intentional triteness which passed for wit in Korngold's suite, Much Ado About Nothing. In a string quartet, however, those swooping Viennese waltz fragments are out of place. Notwithstanding Korngold's powerful popularity and influence here, the hisses in the back rows and among the standees were distinctly heard.

Two New Cantatas

One of those concerts which come once or twice a year and open to the music-lover the door to the least frequented chambers of musical art, was the cantata concert of the Vienna Men's Singing Society. They did modern works this time, and none of the motets and madrigals of the sixteenth century that usually dominate a concert of this kind. Karl Prohaska's cantata, Infantry, based on the powerful poem by Anton Wildgans, had been sung here for the first and only time thirteen years ago. A master of the old forms and a congenial contrapuntist, this composer died too young to be discovered and appreciated. Remarkable is this military epic—a mighty crescendo with the ever-present marching paces, leading up to a powerful climax.

O. Siegl conducted his Sounding Year, variations for men's chorus, soprano solo, string quartet and piano. Although Herr Siegl has been a chorus leader for many years, his style shows decided symphonic inclinations. The manipulation of voices is exceedingly complicated, apt to tire the unaccustomed listener, but the technical skill in this composition is a source of great æsthetic enjoyment to the trained musician. None the less interesting, though far less skillful, was Wilhelm Jerger's German Cantata for men's chorus, boys' chorus, alto solo, orchestra and organ. It is a somewhat odd mixture of the modern and ancient idioms and contains some irregularities in the "distribution of labor." For instance, the boys' chorus, which is a very delicate body, fit only for special effects, is used almost exclusively to reinforce the men and is completely lost.

Less favorable were the impressions received from the latest output of the young Austrian composers. J. Langstroth's variations for violin and piano are about the most praiseworthy, although somewhat lacking originality. L. Urays' Ständchen, also for violin and piano, is pretty enough for its name. Somewhat more inspired were the songs of Bernard Paumgartner, very well sung by Maria Kinzl.

Eleanor Spencer Plays

Two American artists, both appearing in programs of taxing difficulty, were favorably received. Ann Dick, soprano, sang Mozart, Schubert, Brahms, Mahler and Richard Strauss convincingly. Eleanor Spencer, pianist, appeared in the Great Hall of the Musikverein and upheld the interest and sympathy of the audience by commendable playing of Beethoven's Appassionata, Schumann's C major Fantasy, and a group of Debussy.

The Czech pianist Ruda Firkusny aroused lively participation in his recital, when he revealed an unmistakable though not yet developed talent. The young artist possesses an elegant, easy-flowing manner of playing and a technic not devoid of the virtuoso element. He still lacks sufficient depth (in Beethoven, for example). I liked best his delivery of Prokofieff's toccata, music that is difficult but thrillingly effective.

I SEE THAT

A committee for the organization of a New York Wagner Association invites all lovers of Wagner's music to attend a business meeting to discuss immediate plans at the office of Dr. Jeanne Carbonnier, 305 Lexington Avenue, New York City, on April 19, at eight o'clock.

* * *

Mildred Dilling, harpist, and Gerald Rudy, flutist, will be guest artists with the Little Symphony Orchestra over WOR on April 19. They will play the concerto for flute and harp by Mozart.

* * *

Mischa Levitzki will hold master classes for pianists this summer in Avon, N. J.

* * *

Miriam Marmein, dancer, appeared at the Crystal Ballroom of the Hotel Biltmore, New York, on April 5, and is giving a program in New Rochelle, N. Y., at the Senior High School Auditorium on April 14.

* * *

On April 15, at Town Hall, New York, Carlos Salzedo is to be soloist at the first concert given by the Pan American Association of Composers. He will play his own concerto for harp and seven wind instruments.

* * *

The weekly two-piano presentation sent out by Frances Hall and Rudolph Gruen from WEAF tomorrow (April 15) will consist of a Brahms Hungarian dance, and the Soiree de Vienne of Schubert-Liszt.

* * *

The Margaret E. McConachie Studio of Music, Brownsville, Tex., recently was the scene of a pupils' recital. Those programmed to appear were Mrs. J. D. Townsend, contralto, Gladys Woodrom, soprano, Margaret Weinert and Ruth Townsend, pianists, and Paul Kennard, accompanist.

* * *

Max Lorenz, tenor of the Metropolitan Opera, and his wife sailed March 24 on the SS. Roma.

* * *

Zlatko Baloković, violinist, accompanied by Mrs. Baloković (the former Joyce Borden) sailed for Europe, March 24, on the SS. Roma. Mr. Baloković is to have a concert tour abroad next season.

* * *

Gladys Swarthout, contralto of the Metropolitan Opera, is one of the principals of a company that is broadcasting operettas over WEAF beginning April 3. The first work scheduled was The Vagabond King, and others are Eileen, The Rogue Song, Student Prince and Robin Hood.

* * *

The members of the Budapest String Quartet sailed from New York on March 21 for a tour of Europe, which will be followed by one of Australia.

ALFRED LYON
International Concert Impresario and Manager 40, rue du Colisée, Paris, France
Phone: Balzac 46.03

Studio Notes

EDITH W. GAUDENZI

Singers from the New York studio of Edith W. Gaudenzi have been active over the air. Gloria La Vey, NBC artist, has been engaged on two new sponsored programs—the Ipana-Sal Hepatica and Palm Olive hours, broadcasting over WEAF on Tuesdays and Wednesdays. She also appears in three regular sustaining "spots" over WEAF—the Music Box on Tuesdays, Close Harmony on Wednesdays, and Down Lovers Lane, Saturdays. She is featured on WJZ's Hands Across the Border program, which is on the Canadian network as well as the NBC hook-up on Saturday nights. Every third Tuesday, Miss La Vey sings on Cheerio's Mosaics, WEAF.

James Haupt, another Gaudenzi artist, also has been engaged for the Ipana-Sal Hepatica program. Hubert Ewing is one of the regular singers on Close Harmony, WEAF, Wednesdays.

IDELLE PATTERSON

The artists of the Idelle Patterson studios are actively engaged. Saida Knox, contralto, sang on March 23 in Elizabeth, N. J., for the Liederkranz Society and on March 25 was soloist with the Perolé String Quartet over Station WOR, the same evening singing Stabat Mater in Newark, N. J. On April 7 she gave a program at the Elks Club, Bronx, N. Y., where the Patterson Salon Singers presented Cadman's Morning of the Year.

Lydia Sommers, contralto, sang in the Verdi Requiem at Christ Church, Yonkers, N. Y., on March 25. She was also soloist with the Amphion Society at the Waldorf-Astoria, New York, earlier in the month. Miss Sommers appeared with Claude Mussey and orchestra at the Academy of Music, Brooklyn, and also sang a concert in White Plains, N. Y. She is still active with the Brahms Quartet.

Mary Hennessy has been engaged for leading rôles with a Shubert stock company, and Ruth Dawson, soprano, recently gave a concert in Bermuda. She is soprano soloist at St. Paul's Episcopal Church, New York City.

Fred Vettel, tenor, sang Spohr's Last Judgment at Christ Church, Yonkers, N. Y., recently and Verdi's Requiem on March 25 at the same church. He has been engaged for the St. Matthew Passion and is to sing for the Chaminade Club, Yonkers, N. Y., during April.

Richard Cody, bass-baritone, is soloist at St. Paul's Episcopal Church, New York, and Walter Hewitt, baritone, is a conductor and organist in Newark.

Fern Sherman, pianist and coach, known for her costume recitals, is associated with the Patterson studios and is studying voice.

Irma Fensell, coloratura soprano, and Minnetta Zimmerman are other pupils who are singing frequently.

FRANCIS ROGERS

Charles Kullman, tenor of the Berlin Staatsoper, who has been engaged by the Vienna Staatsoper to create the leading tenor rôle in Julius Bittner's new opera, Das Veilchen, next October, studied singing for three years with Francis Rogers at the Juilliard Graduate School of Music. Robert Crawford, baritone, who sang in the recent performance of Bach's B minor Mass at Carnegie Hall, New York, was a pupil of Mr. Rogers for three years at the Juilliard School.

LA FORGE-BERÚMEN

Another in the series of La Forge-Berúmen musicales was presented by the Columbia Broadcasting System on March 21, and brought before the microphone Maria Halama, mezzo-soprano, Jean Stewart, pianist, and Vaclav Divina, composer-accompanist. Miss Halama's numbers included original compositions by Mr. Divina, who accompanied effectively. Miss Halama has a rich voice which she employs with art and skill. Miss Stewart played two groups with intelligence and understanding of musical content.

The weekly broadcast of the La Forge-Berúmen Studios was heard on March 28, and presented Mario Costa, baritone, and Gerald Mirate, pianist-accompanist. Both of these young artists have been heard on previous programs and their work is always of high caliber. Mr. Costa has a voice of range and quality, under control at all times. His singing of Di provenza from Traviata was particularly effective. Mr. Mirate has depth of musical feeling and ability to express it. D.

RUTH SHAFFNER

Students of the Ruth Shaffner Studio, New York, have been active. Edith Sagerstrand, soprano, was heard as soloist at the Immanuel Swedish M. E. Church, Brooklyn, on Easter Sunday, and on April 9 was the guest soloist at Calvary Baptist Church, New York. She is to appear as soloist with the Women's Choral Society of the Metropolitan Life Insurance Company in May. Agnes Flower, soprano, was heard in soli at the First M. E. Church of Passaic, N. J., on Easter Sunday. Lillian Pelham has again been chosen as soloist for the coming year of All Saints P. E. Church, Great Neck, N. Y. She is also heard every week on regular broadcasts over WBBC. Ann Kemp, mezzo-soprano, vacationing in Santa Barbara, Cal., was soloist at Trinity Church there on Easter Sunday, and was guest soloist at the First M. E. Church on March 25. She was recently presented in recital at her home on Park Avenue, New York, by Miss Shaffner.

WILLIAM S. BRADY

Singers of prominence studying with William S. Brady of New York who are now under contract for radio work include Grete Stueckgold, soprano of the Metropolitan Opera; Vivienne Segal, featured in numerous operettas, and Mildred Windell, soprano.

Mme. Stueckgold shares with Rosa Ponselle and Nino Martini the tri-weekly broadcasts from WABC sponsored by the Chesterfield Cigarette company.

Miss Segal will sing for the Bisoldol hour on WABC, starting May 3. She is to appear jointly on these programs with Everett Marshall.

Miss Windell sings each Wednesday over WMCA, together with Mr. Salvi, baritone, and Robert Hood Bowers' orchestra.

EMILIO ROXAS

Emilio Roxas numbers among his artist-pupils Jan Pearce, featured singer at Radio City Music Hall. Mr. Pearce was "discovered" in 1925 by Nat Kane, New York piano teacher. The young artist, at the time, was studying medicine at Columbia University. However, it was finally decided that he should devote himself to music, and Mr. Kane placed him with Mr. Roxas.

ALEXANDER RAAB

Beginning on April 23, Alexander Raab, piano specialist, will institute a master class at Steinway Hall, New York. Problems of repertoire, interpretation, technic and ensemble playing will be taken up in detail by this experienced pianist. A round table will also be conducted. Many teachers in Chicago, San Francisco and Los Angeles have become prominent under the guidance of Mr. Raab, who is a virtuoso as well as an instructor. It is stated that his teaching philosophy and ideas provide new motivation for his students, as well as ideas of practical worth.

WINFIELD ABELL

Winfield Abell, director of the School for Advancement in Music, believes that the best way to promote a following in the activities of his school is to present his pupils in recitals only when they have advanced to the point where their offerings are both proficient and enjoyable. This was patent in the piano program of Katrina Munn at Aeolian Hall, New York, on April 3, as in the previous recitals. Thus Mr. Abell also maintains a high standard for his school.

Miss Munn opened her program with Bach's prelude and fugue in B flat and the adagio from Beethoven's sonata in B flat, op. 22. Chopin was represented by a mazurka, two preludes and the G flat etude. Numbers by MacDowell, Debussy and the Strauss-Schulz-Evler arrangement of the Beautiful Blue Danube waltz comprised her list of solo numbers. In these she disclosed a sensitive feeling for the music interpreted, style and poise, and a technical background which was ample to meet the intricacies of the Blue Danube number with comparative ease. Her soft, musical touch and digital dexterity impressed her hearers.

Ably assisted by Helen Rozek (violin), and Felix Gorisch (cello), Miss Munn played Mozart's trio in C major, and two movements of Malling's trio in A (a very beautiful work) in true musicianly style. The audience responded to the young artists with evident enjoyment. M. E. B.

Ann Arbor Summer Session to Cover Eight Weeks

According to Charles A. Sink, president of the University School of Music, Ann Arbor, Mich., a large attendance is anticipated at the summer session which will be held during the eight weeks beginning June 25, as part of the general summer session of the University of Michigan.

This year the teaching staff includes Earl V. Moore, musical director; Wassily Besekirsky, violin; Palmer Christian and E. William Doty, organ; Arthur Hackett, James Hamilton and Thelma Lewis, voice; David Mattern, Mamie Kunsman and Earl Slocum, public school music; Hanns Pick, cello; Otto J. Stahl, Louise Cuyler, Mr. Doty, theory; Joseph Brinkman, Dalies Frantz and Nell Stockwell, piano; Nicholas Falcone, wind instruments; James Pfohl, guest instructor in orchestral instruments; Ruth Pfohl, harp; Earl Burnett, Walter Bloch, Robert Crandell, Romine Hamilton, Charles Gilbert, George O'Day and Vlasta Padoba, assistants.

Courses are offered to meet the needs of two types of students: those who wish to continue their regular studies in order to shorten the time for graduation, and professional students and others who desire to coach in some particular rôle or to "brush up" in their field of endeavor.

Supplementary to the teaching activities of the school, in coöperation with the general series of lectures, entertainments etc., offered by the university summer session, concerts will be provided each Tuesday evening by members of the faculty, and special concerts announced from time to time by advanced professional students and by student musical groups, such as the Summer School Orchestra and Summer School Band.

Louise Bernhardt Interested in Forming Opera Groups

Louise Bernhardt, former leading contralto with the Chicago Civic and the American Opera companies, and at present actively engaged in concert and opera work and in broadcasting over the NBC chains, is interested in the formation of opera groups in Eastern cities. The young singer's object is to give promising soloists opportunity to gain operatic experience and to make opera more generally available to music-lovers.

During Holy Week, Miss Bernhardt assisted at the opening of the Opera Company for Children in Boston, singing in Hänsel and Gretel at the Fine Arts Theatre. She also gave a recital for the Harvard Music Association. She is now working on plans for an opera season in Norfolk, Va., where she will sing in two performances of Carmen on April 20 and 21.

Reserved for

ARTISTS

NOTICE

MUSICIANS
DANCERS
SINGERS
DISEURS
BALLETS
OPERA

REGISTER NOW

EQUIPPED TO CREATE COUNTRY-WIDE ENGAGEMENTS

●

CHARLES C. CUKOR

INTERNATIONAL PRODUCER
AND
ARTISTS' REPRESENTATIVE

●

CIVIC OPERA HOUSE
CHICAGO ILLINOIS

Phone: State 0596

Ada Radin Kehlmann to Be Heard in Operatic Recital

Ada Radin Kehlmann, American lyric soprano, will appear in the operatic recital to be given at Roerich Hall, New York, on April 15. Miss Kehlmann has been heard a number of times over stations WJZ, WOR and WBNX in her own programs and as guest artist. Miss Kehlmann has also made extensive appearances in New Jersey and New York, singing for charitable organizations and at private musicales.

ADA RADIN KEHLMANN

In the April 15 program, to be given under the direction of Professor Paul Ouglitzky, formerly of the Imperial Conservatory of Petrograd, scenes from Gounod's Faust are to be presented in costume, the garden and the prison scenes being offered in their entirety. Miss Kehlmann will interpret the rôle of Marguerite.

Alexander Vikinsky, lyric tenor, formerly a member of the Petrograd and Manhattan Opera companies, will appear as Faust. Nicholas Karlash, bass, heard this season with the Russian and San Carlo Opera companies in New York as well as on the radio, is to portray the rôle of Mephistopheles. Dorothy Edwards, contralto, of the San Carlo Company, sings the part of Martha. Augusta Carton Rosen will accompany the singers at the piano.

Rafaelo Diaz Fulfilling Engagements

Rafaelo Diaz recently concluded his third season of musicales at the Waldorf Astoria, New York. He gave four concerts presenting the following artists: John Charles Thomas, Maria Jeritza, Hallie Stiles, Mrs. Walter Rosen, theremist; Doris Kenyon, Clara Rabinovitch, Mario Cozzi, Nini Theilade, Danish dancer, and La Texana. Next season he will present a similar series including a number of novelties.

Mr. Diaz intends to spend the summer, following his usual custom, singing at Bar Harbor, Newport, Southampton and other resorts. He is to sing several concerts in New York during April. The 14th, the tenor appears at a benefit under the auspices of Mrs. Angele Orr, at the Hotel Plaza, New York. The 19th, he and Mrs. Rosen, theremist, give a concert at the Hotel Plaza, New York, each contributing two groups and duets. On April 10 he sang at the wedding reception of Miss Silleck in New York and in May will fulfill several engagements in Pennsylvania.

Hanya Holm to Teach at Mills College

Hanya Holm, director of the New York Wigman School of the Dance and official representative of Mary Wigman in America, goes to Oakland, Cal., this June to open and conduct the Summer Session of Modern Dance at Mills College. For a full six weeks, as director and instructor of this department, Miss Holm will meet Western students of the dance and of music in relation to the dance. Classes will be held daily comprising four groups: amateurs, beginning professional dancers and teachers, advanced professional dancers and teachers, and pupils of music and percussion in relation to the modern dance. Miss Holm will work with individual students as well as with groups, the emphasis throughout being on the needs and abilities of the specific student.

Associated with Miss Wigman since 1922, Miss Holm has taught for a decade, has had charge of dance festivals on the Continent, and was assistant director and co-dancer with Miss Wigman in Albert Talhoff's Totenmal at the Munich Festival in 1930. On her return to the New York Wigman School, Miss Holm will act as visiting instructor for a few days at Bennington College in Vermont.

These courses in modern dance at the Mills College summer session are part of an allied foundation in the fine arts and in languages. Other departments this season include art, creative writing, a French school, and a school of music.

Melchior and Giannini Sail for Europe

Lauritz Melchior and Dusolina Giannini were among those who sailed from New York, on April 7. Mr. Melchior's engagement at Covent Garden includes appearances in the Nibelungen Ring and Fidelio, and later he is to sing at the Paris Grand Opera and at a Danish-American Festival to be held in Copenhagen in July. Miss Giannini goes to Germany for appearances at the Hamburg Opera and Berlin Staatsoper. Later she sings at the Vienna Opera and the Salzburg Festival. She will go to Russia in September.

Barnett Demonstrates Enharmonic Pianoforte Keyboard

David Barnett gave a recital on the Enharmonic Pianoforte Keyboard at New York University on April 2. In an introductory talk, Mr. Barnett described the construction and explained the principles of the instrument. His program comprised two preludes and fugues from The Well-Tempered Clavichord of Bach, Beethoven's sonata quasi una fantasia, op. 27, in C sharp minor, three Chopin etudes and three preludes by Debussy, Voiles, Le Vent dans la Plaine, La Danse de Puck.

Syracuse Fine Arts College Schedule

The College of Fine Arts of Syracuse (N. Y.) University has announced a series of spring recitals. The schedule began on February 18. Forthcoming events comprise: April 18, University Symphony Orchestra (Andre Polah, conductor), Florence Girton Hartman, soprano, soloist; 20, program of original compositions; 22, piano recital by Prof. Alfred Goodwin; 24, senior recital, Elizabeth Mann, cellist, assisted by Mildred David, organist; 26, Brahms' Requiem, University Chorus (Dr. Howard Lyman, director); 27, senior recital, Nancy Poore, organist; 29, piano recital, Prof. Goodwin; 30, opera, Chimes of Normandy, tambourine and bones; May 1, same as April 30; May 3, University Men's Glee Club (Prof. Earl Stout, director); 4, graduate recital, Clair McGavern, pianist, and Ivan Rasmussen, baritone; 6, senior recital, Pauline Wily, pianist, and Marjorie Hamill, soprano; 7, senior recital, Donald Willets, organist, and Arnold Goettel, baritone; 9, public concert by music students; 9, senior recital, Irvine Orton, pianist, assisted by Marlin Merrill, tenor; 10, concert, Hendricks Chapel Choir (Prof. Stout, director); 11 and 12, State Band and Orchestra Contest, and solo contests for all band and orchestra instruments; 16, Women's Glee Club concert (Dorothy Hubbard, director); 17, senior recital, Myron Maxon, pianist; 18, senior recital, Margaret Short, violinist, and Ruth Clark, pianist; 20, senior recital, Irene de Felice, pianist, assisted by Casper Loadwick, tenor; 21, senior recital, Harris Pine, violinist, and Trevor Rea, pianist; 27, graduate recital, William Reid, pianist; June 1, College of Fine Arts Commencement Concert.

Astori Evenings of Music

Alda Astori has been heard recently in two evenings of music. On March 27, at the Prewett-Astori studios, New York, she gave a program of piano pieces, ranging from Scarlatti through Brahms, Debussy, Poulenc, Prokofieff and Granados.

On April 10 the following artists were heard in compositions by Miss Astori: Juanita Prewell, soprano; Marjorie Carey, lyric-coloratura; Ernest F. Wagner, flutist; Salvatore de Stefane, harpist; Imelda Georges, harpist, and a string quartet.

Powell Concludes Radio Programs of Folk Music

The final program in the series which has illustrated the use of old American folk music in modern compositions was broadcast over an NBC-WEAF network on April 4. John Powell, Virginia composer and conductor, under whose direction the series has been presented, illustrated how the old tunes have been interpolated into contemporary chamber and choral music. The list at the last broadcast included a fantasy on the folksong Fanny Blair, by Daniel Gregory Mason; the finale from a sonata by Mr. Powell, Virginianesque; a choral for women's voices, titled Come All Ye Fair and Tender Ladies, by Annabel Buchanan; two dances from a trio by Hilton Rufty, young Virginia composer. They were performed under Mr. Powell's baton by the NBC String Quartet; Joseph Honti, pianist; Joseph Stopak, violinist, and a women's chorus. The series was inaugurated by Mrs. Franklin D. Roosevelt, who spoke at the first broadcast.

Johanna Von Tiling to Make Début in New York

Johanna von Tiling, mezzo-soprano, is to give her first New York recital at Town Hall on April 25. Coenraad V. Bos will be at the piano. Miss von Tiling was born in Poughkeepsie, N. Y., of German-English parentage. She began her early studies at the Emma Willard School in Troy, N. Y., and graduated from Vassar College in 1930. During the last two years she studied with Elena Gerhardt in Leipsic, Germany.

Bampton to Sing Again with Philadelphia Orchestra

Rose Bampton has been engaged to sing in Beethoven's ninth symphony with the Philadelphia Orchestra under Stokowski on April 27 and 28. In the past Miss Bampton has appeared many times with Stokowski, outstanding performances having been in Schönberg's Gurrelieder, in the Parsifal concert series, and in the Brahms Harzreise.

Ralph Wolfe Plays on WEAF

Ralph Wolfe, pianist, artist-teacher at the David Mannes School and a member of the faculty of the Westchester Conservatory of Music, numbers among his recent engagements an appearance over WEAF on the Concert Artists Hour. A tour is being arranged for Mr. Wolfe through the Middle West next season.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler
Rosemary Albert
Alszlo Aliga
Achille Anelli
S. J. Barozzi
Antonio Bassi
Della Benni
Virginia Bernucci
Mary Biffan
Edward Boatner
Emma Boehm-Oller
Zara Bouson
Ted Brewer
O. N. Bryant
Francesco Bucca-Fusco
Lavie Cadorin
G. Carnsion
Nino Carboni
Angelo Carlino
Florence Chambers
Jessica Colbert
Norman Curtis
Stephen Czukar
Greta Dalmy
George De Sel
Solita De Solis
Byron S. Dickson
Beatrice Elliott
Frank G. Ernst
Lillian Evanti
Maestro-Geremia Fabrizi
Grace Fisher
Mirian Franken
Anna A. Garrett
Alexander Goldberg
Pierre Harrower
Jean Heimel
Russell Blake Howe
Victor H. Kasper
Alberta Lauer
Mrs. E. P. Leary
Ediani Leori
Joseph Lewin
Marguerite Lichti
Maryan Liszt
Thaddeus Loboyka
Harold A. Loring
Issay Lukashevsky
Margaret Ladley McBride
Jay McGrath
Beleska Malinoff
Joseph Mendelssohn
Sonya Merkel
Helen C. Moher
Marguerite Myriald
Florence Nelson
Anna Nordenstrom-Law
Wm. B. Peters
Arnold Powell
Forest Redfield
H. E. Reynolds
Jean Rouse
Anna Savina
Philip Scharf
S. Scharf
Josef F. Schwarz
Walter D. Smith
Edith Silance-Smith
John Steel
Annetta Schneider
Harrison A. Stevens
Norman Stoneham
Marcia Sumelska
Tofi Trabilsee
Marie Woodman Tufts
Fernando Villa
Harold Von Oppenheim
Elemer Von Pichler
Pauline Watson
Colton White
Roland B. Woodin

SAMUEL SHANKMAN
Celebrated American Concert and Radio PIANIST
Teacher·Accompanist Coach·
ACCLAIMED
at every appearance by the most sophisticated critics and concert-goers.
Telephone DAyton 9-0487

JASCHA FASTOFSKY
VIOLINIST — PEDAGOGUE — CONDUCTOR
Director: Queens. Symphonic Society
STUDIOS: 8401 Boulevard, Rockaway Beach, N. Y.
150-11 87th Rd., Jamaica, N. Y. REp. 9-5156

VIRGIL FOX
CONCERT ORGANIST
"One of the truly great organists."
Management: Bernard R. Laberge
2 West 46th Street, New York City

BERTHA OTT CONCERT MANAGEMENT
SUITE 1605—59 EAST VAN BUREN STREET, CHICAGO
Concerts and Recitals—Write for Information

MADELEINE KELTIE
SOPRANO
1415 Steinway Hall, New York, N. Y.

MILO LUCCA
Leading Operatic Baritone
Address: 825 Orchestra Bldg., Chicago, Ill.

RUSSIAN LANGUAGE
CIPHER SYSTEM
CORRESPONDENCE COURSES—PRIVATE INSTRUCTION
Special Simplified Courses for Singers
O. COLEMAN, c/o Musical Courier, 113 W. 57th St., N. Y.

Louise St. John WESTERVELT
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

Buy From Your Local Dealer

Complete Training: Opera—Concert—Radio
GERSTER-GARDINI
SCHOOL OF SINGING
241 West 97th Street, New York City

CORNISH SCHOOL
DRAMA • MUSIC • DANCE • ART
SUMMER SESSION, June 18—July 31, 1934
Roy Street at Harvard Ave., No. SEATTLE, WASH.

BERNARD GABRIEL
CONCERT PIANIST AND TEACHER
160 West 73rd St., N. Y. C. TRafalgar 7-6700

SUMMER SESSION—JUNE 18 TO JULY 28
PEABODY INSTITUTE OF THE CITY OF BALTIMORE 1857
PEABODY
CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. *Circulars Mailed.*

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

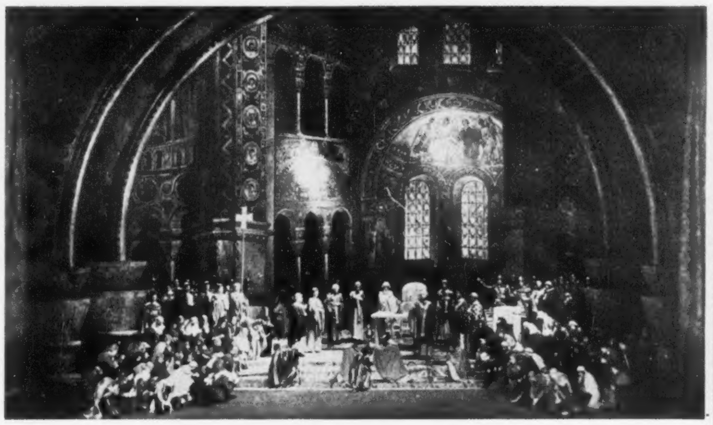
MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25 6 months $2.50.
Name ....
Address ....
City ....
Canada, $8.50. Foreign, $6.25

NICHOLAS KARLASH
Basso-Cantante
CONCERT — OPERA — RADIO
Pupils Accepted
381 Central Park West, N. Y. ACademy 2-3128

NINA PICINI - MERSEREAU
Composer of Operas and Librettos, Songs and other works
473 Archer St., Freeport, L. I., N. Y.

RONALD MURAT
VIOLINIST-COMPOSER
of the Faculty of
JUILLIARD SCHOOL
200 W. 108th St., N. Y. C. Tel. ACad. 2-5294

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. Circle 7-1093



FINAL SCENE FROM RESPIGHI'S LA FIAMMA
at the Royal Opera, Rome. The Basilica of San Vitale, Ravenna, is represented. This setting, executed by Scaioli on designs of Nikolai Benois, is purely imaginative, although account is taken of the actual architectural plan of the existing San Vitale cathedral. Aleksandr Sanin is the stage director. (Photo by Ettore Reale, Rome.)

EDWARD JOHNSON,
tenor of the Metropolitan Opera, does a bit of golf practice in Central Park, New York.

GRETE STUECKGOLD
began her first regular series of broadcasts in a new program over the WABC-Columbia network on April 4. In company with Andre Kostelanetz's forty-piece orchestra and sixteen-voice chorus, she presented numbers including Lover, Come Back to Me, from Sigmund Romberg's operetta, The New Moon, and Ritorna Vincitor from Aida. Another of Mme. Stueckgold's numbers was The Last Rose of Summer. The program is one of the thrice-weekly Chesterfield series also presenting Rosa Ponselle and Nino Martini.

CLAUDIA MUZIO
as Cecelia in the new opera of that name. Mme. Muzio recently created this rôle in Rome. The first five performances resulted in so many requests for repetition that another was scheduled for March 21 and at least one more during Easter week. On April 3 Mme. Muzio sang Puccini's Manon for the first time. The last of April, she plans to sail for Buenos Aires, where she will be featured with the Colon forces. Mme. Muzio made her first appearances with the Metropolitan Opera this season. (Photo by Ettore Reale, Rome.)

MRS. ROOSEVELT GREETS HANS KINDLER,
conductor of the National Symphony Orchestra of Washington, D. C., at the recent opening of the orchestra's drive for funds. Mrs. Roosevelt made an address appealing for contributions toward the maintenance of the orchestra.

FRANK BIBB
divides his time between New York and Baltimore, where he has voice classes. (Photo by Hughes.)

EDWIN ORLANDO SWAIN,
baritone, sang Wotan's Abschied from Die Walküre with the Providence Symphony Orchestra on April 3 in Providence, R. I. He is seen visiting an old landmark.

CAROLINE HUDSON-ALEXANDER,
soprano, soloist at the First Church of Christ Scientist in Boston (the Mother Church). Mrs. Hudson-Alexander will give recitals next season in New York, Boston, Cleveland and other cities.

LEON CARSON,
tenor, has had an active season of concerts and teaching.

ROSEMARIE BRANCATO,
young coloratura soprano, whose début in Chicago this year was one of the prominent events of the season, will make her first appearance in her home town, Kansas City, Mo., since this début in a celebration concert at Convention Hall on May 1. Important civic organizations are to take part. The concert is under the auspices of Fritschy Concert Direction. At the time of this concert, Miss Brancato will appear in several other cities in that locality. (Photo by Renato Toppo.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review OF THE World's Music

Photo by Schafer
GRACE MOORE,
Soprano

RICHARD BONELLI,
Baritone

Photo by M. I. Boris
EDWARD JOHNSON,
Tenor

Photo by Carlo Edwards
ROSE BAMPTON,
Contralto

THE METROPOLITAN QUARTET

Will Make an Extensive Tour Early Next Season, Beginning in October and Closing Just Before Thanksgiving